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FB
ONLY



"Lost in the shifting sand,
in the midst of a crumbling world,
the vision of one flower."

- Tamka Hari, Hiroshima survivor

SCARED SACRED

55 Catalogue Acquisitions 77 Versions 51 Partner Libraries
143 Awards 109 Original NFB Productions and Co-productions 183
Independent Film Projects Supported by the NFB (FAP and ACIC)
2,500 Screenings (Commercial, Repertory and Community Theatres)
1,484 Television Broadcasts in Canada 32,120 NFB Film Club
Members 90,641 Videocassettes, DVDs and Multimedia Products
Sold in Canada 154,563 Viewers at Public Screenings of NFB
Films 211,101 Visitors to NFB Mediatheques (Montreal and Toronto)
153,076 Film, Video and DVD Loans or Rentals (NFB and partners)
5,948,000 TV Viewers of NFB Films 4,733,366 Visitors to <nfb.ca>



OUR TREASURES
OUR FILMS
OUR LEGACY
OUR IMAGES
OUR STORIES
OUR CULTURE

DIAMETER OF THE BOMB

NATIONAL FILM BOARD OF CANADA

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"It's my sixteenth birthday. Party time!
I have my friends and cousins and we're just going to party.
Cake and ice cream and all that!"

- Lauren

June 30, 2006

The Honourable Beverley J. Oda
Minister of Canadian Heritage
Ottawa, Ontario

**ANNUAL REPORT
2005-2006**

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, 2006.

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

Yours respectfully,



Jacques Bensimon
Government Film Commissioner and
Chairperson



NFB PROFILE

The National Film Board of Canada is a unique creative centre with a mandate to produce and distribute films and other audiovisual works intended for Canadian audiences and foreign markets, in order to increase viewers' knowledge and understanding of the social and cultural realities of Canada.

NFB films are produced or co-produced in both official languages through its English and French Programs, by filmmakers across the country. The NFB has production facilities in Vancouver, Edmonton, Winnipeg, Toronto, Montreal, Moncton and Halifax, and an office in Quebec City.

To provide access to its films and videos in all provinces and territories, the NFB has established a wide distribution network including partners in both the public sector (public and school libraries) and private sector (distributors, cataloguers, movie theatre chains, video retail outlets, etc.). NFB films are often aired by conventional and specialty broadcasters alike, and Canadians can also purchase NFB products seven days a week from the virtual catalogue on the NFB Web site or by calling a toll-free number, 1 800 267 7710 (Monday to Saturday). The modern mediatheques in Montreal and Toronto provide access to thousands of titles in the NFB collection.

The NFB Web site, which hosts a number of microsites and Web productions, has become a destination portal for movie lovers, filmmakers who make use of leading-edge technologies and a constantly growing number of online communities that NFB productions have created or helped sustain.

The NFB is an integrated production and distribution organization with an extensive film collection, a conservation laboratory, and postproduction and R&D facilities located at its operational headquarters in Montreal, along with the Marketing and Communications, Distribution, Human Resources and Administration branches. Its Government Relations service is in Ottawa.

Jacques Bensimon
Government Film Commissioner
and Chairperson

Maryse Charbonneau
Director
Administration

Audrey Doyle
Director
Planning, Evaluation and Audit

Claude Joli-Cœur
Director
Business Affairs and Legal Services

Nathalie Courville
Director General
Marketing and Communications
(since December 16, 2005)

Robert Paquette
Director
Human Resources

Tom Perlmutter
Director General
English Program

Claudette Viau
Director General
French Program
(**Claude Bonin** has been acting
director since October 2005)

Sayedali Rawji
Director
Technical Innovation and Resources

Johanne St-Arnauld
Director General
Distribution



J. Bensimon

M. Charbonneau

A. Doyle

C. Joli-Cœur

N. Courville

R. Paquette

T. Perlmutter

C. Viau

C. Bonin

S. Rawji

J. St-Arnauld



J. Bensimon S. H. Abramovitch A. H. Caron S. W. Clarkson L. Dompierre P. Lessard E. M. A. Thornhill P. J. F. Warsaba

BOARD OF TRUSTEES

The Board of Trustees of the National Film Board of Canada has eight members and is chaired by the Government Film Commissioner. Six of the members represent the people of Canada, and the Executive Director of Telefilm Canada, S. Wayne Clarkson, serves ex officio as a member.

André H. Caron acts as Vice-Chairperson of the Board, while Pierre Lessard heads the Audit and Finance Committee.

A subcommittee, consisting of Mr. Caron and Susan H. Abramovitch, was struck during this period to examine, jointly with two members of Telefilm Canada's Board of Directors, the feasibility of a feature-length documentary fund.

Claude Joli-Cœur, Director, Business Affairs and Legal Services, serves as Secretary to the Board.

Jacques Bensimon
Government Film Commissioner
and Chairperson
Member of the Order of Canada

Susan H. Abramovitch
Associate and Head
Entertainment and Media Law Group
Goodman and Carr LLP
Toronto, Ontario

André H. Caron
Vice-Chairperson
Bell Canada Professor —
Interdisciplinary Research on
Emerging Technologies
Scientific Director, CITÉ
Department of Communication
Université de Montréal
Montreal, Quebec

S. Wayne Clarkson
Member ex officio
Executive Director
Telefilm Canada
Montreal, Quebec

Louise Dompierre
President and CEO
Art Gallery of Hamilton
Toronto, Ontario

Pierre Lessard
Certified General Accountant
Beauport, Quebec

Esmeralda M. A. Thornhill
Professor of Law
Dalhousie University
Halifax, Nova Scotia

Patricia J. F. Warsaba
Lawyer
Robertson Stromberg Pedersen
Regina, Saskatchewan

SPECTACULAR! I was searching for the right words – or word – to sum up the past year and to describe our progress since we put the 2002-2006 Strategic Plan into place.

The word that finally came to mind was *spectacular* – a feast for the eyes and a spur to the imagination! That certainly is the right word to express what we have accomplished, though there's more to it than that. The films we have produced, co-produced and distributed across Canada and abroad are powerful and exciting: they stimulate the mind, spark debate and excite the audience. Think about films like Maryse Legagneur's *In the Name of the Mother and the Son*, Andrée Cazabon's *Wards of the Crown* and Martin Duckworth's *Acting Blind*,



CHAIRPERSON'S MESSAGE

and think about the ways that communities across Canada have continued to receive and embrace films like *Being Caribou* (50 plus copies circulated throughout the year). That is a huge accomplishment, as significant for us as the 143 awards honouring the talented filmmakers whose works we produce. The 2005-2006 crop alone includes Elle Flanders' *Zero Degrees of Separation*, Patrick Bouchard's *Dehors novembre*, Eylem Kaftan's *Vendetta Song* and *The Gift of Diabetes* by Brion Whitford and John Paskievich.

Diversity in all its forms

As you read through this Annual Report, you will see that the new generation of Canadian filmmakers has never been as vibrant as it is today. In 2005, as in previous years, training programs like **Reel Diversity**, **Northern Sights** and **Momentum** have helped the NFB discover and nurture new talent like Gail Maurice, whose film *Smudge*, begun during the 2004 Momentum Program and completed in 2005, was selected and presented at the prestigious Sundance Film Festival in January.

Yes, a filmmaker's undertaking is a lengthy one...especially when the partners in a given film are several time zones apart. It is therefore particularly noteworthy that a number of major international projects initiated several years ago were completed in 2005. This year we released *War Hospital* by David Christensen and Damien Lewis, only one of the many projects to emerge from our close partnership with NHK, the Japanese Broadcasting Corporation. *Diameter of the Bomb* is the product of our partnership with the UK Film Council and BBC. Michka Saäl's *Prisoners of Beckett* would never have seen the light of day without the combined efforts of the NFB, Quatre par Quatre Films Inc. and ADR Productions, the NFB's French partner. Again, these are just a few examples from a long list – a list that impresses as much for the diversity of partnerships achieved as for the works those partnerships have

made possible. And though such experiences enrich all those involved in the filmmaking process, those who gain the most are always the audiences in Canada and abroad, the viewers who have a chance to see rich, wide-ranging films that a single producer can rarely make without assistance.

Those who know me are well aware of how much store I set by diversity in all its manifestations: diversity in points of view and the origins of auteur filmmakers, diversity of partnerships, and diversity of screens on which those partnerships become reality. I am delighted that our efforts to promote diversity continue to accomplish great things, such as Zarqa Nawaz's *Me and the Mosque* and Germán Gutiérrez's *Who Shot My Brother?*, an NFB and Argus Films co-production and winner of the Radio-Canada Public Award at the Festival du Nouveau Cinéma de Montréal.

This year, I am also proud of our presence on the Web. In 2005-2006, nearly 5 million people visited the NFB Web site. Obviously, we were right to increase the initiatives targeting audiences who have never known life without the Internet and for whom the Web is, more than ever, the main window to the world. The partnership established in spring 2005 with the Sympatico.MSN.ca portal is directly in line with that strategy.

As a producer for new broadcasting platforms, the NFB has taken an important step with partner Bravo!FACT. As part of the Shorts in Motion project, the first four micro-movies for mobile telephones have been released. I have just returned from MIPTV at Cannes, where those four productions have made the NFB a world leader in the field. Because of its remarkable success, the project has already been expanded, with ten other productions scheduled for this year.

As we look to the future, it is just as important that we look back so that our progress nourishes our roots and our connection with history. This is why the NFB organized the film contest **Make Shorts, Not War!** Over 125 young Canadians aged 15 to 25 accepted the NFB's invitation to make a short film with a message about peace, using World War I footage made available on the NFB's **Images of a Forgotten War** Web space through a Canadian Heritage Memory Fund contribution. With the NFB's proven digitization and remastering capacity, we were also able to complete major projects to preserve our film heritage. There has been considerable interest in the bilingual DVD box set of the collected works of Michel Brault, an important figure in direct cinema, and in the box set of the complete works of Norman McLaren, which pre-premiered as part of the 2006 Cannes Classics selection at the prestigious Cannes Film Festival. That interest proves that we must continue our efforts along these lines.

In view of all the factors I have outlined, in October 2005 I was particularly happy to announce that \$1 million of our own resources were being re-invested in production and technical services. With a high-performance and efficient distribution team and careful, effective management, we have succeeded in releasing the resources and re-allocating them where they will have the greatest impact: making relevant, meaningful and quality audiovisual productions.

2005-2006: mission accomplished

The results for 2005-2006 speak for themselves. They clearly attest to the dedicated efforts made by all members of this organization over the last twelve months, and just as clearly demonstrate the degree of maturity which the NFB's consolidation and restructuring initiatives begun five years ago have enabled us to achieve.

When we started putting the 2002-2006 Strategic Plan into place, no one could be certain we would meet the ambitious challenges we had set. Five years on, I am proud to state that the NFB has fully reclaimed its place as a producer and distributor of quality Canadian audiovisual works here and abroad. By giving a voice to bold filmmakers who give Canadians

and the world productions like *Bacon, the Film*, *What Remains of Us* and *Totem: The Return of the G'psgolox Pole*, we have contributed to the feature documentary's rebirth, just as we have enjoyed renewed popularity distributing films like *Bowling for Columbine* and the more recent *March of the Penguins*. We have also highlighted the value of Canada's contribution to the world's film heritage. Two excellent examples are the Oscar® won by Chris Landreth for *Ryan* in 2005, and the Norman McLaren Award established at Cannes in 2005, given annually to the winner of the Cannes Film Festival's Short Film Palme d'Or.

In this era of the digital revolution, we have proved that the NFB knows how to choose the right tools and methods to assume its rightful role of leader in Canadian society, a role that goes well beyond "just" making and distributing films. The NFB's Parole citoyenne and CitizenShift Web spaces, launched in 2003 and 2004, have become vibrant forums for heated dialogue, sparking ideas and mobilizing numerous communities, just as the programs Société nouvelle and Challenge for Change did thirty years ago. In two short years, the tremendous experience with Wapikoni Mobile, a joint NFB and Productions des Beaux Jours initiative supported by a number of government stakeholders, has given 350 young people in seven Quebec Aboriginal communities the chance to express their view of the world through film. *The Letter*, a film resulting from last year's collective effort, garnered a number of honours and ran in a Montreal film theatre for a whole month.

The NFB's ability to innovate and add value – not only in production but also in training, distribution and social engagement – has made it possible for the organization to forge closer ties with Canadian private-sector producers. This year, one-third of NFB films will be co-productions, and the NFB distribution catalogue now includes 2,460 titles entirely produced by independent Canadian producers whose values and message are similar to ours. One example is Paul Arcand's *Les voleurs d'enfance*. And the recent agreement with OLE, an independent music publisher in Toronto who will manage the international music rights for a catalogue of over 11,000 production hours, also attests to an increasingly broad partnership dynamic that can only benefit Canadian culture as a whole. In practical terms, we returned almost \$1 million to our partners in 2005-2006 alone.

We all know about globalization – and we all know that because of globalization it is more important than ever that we promote cultural diversity as well as the diversity of ideas. The public and private producers we have partnered with share our values and commitment, and are making it possible for us to play an active role globally. Only a few weeks ago, I signed an agreement with the Brazilian Ministry of Culture's Audiovisual Secretariat and the Independent Television Producers' Association of Brazil. The agreement, which covers training, production and film webcasts, is symbolic of the approach we want to maintain in the coming years.

Re-inventing the organization and continuing the work

We could never have accomplished the mission we set five years ago if we had not re-invented the NFB from within. While maintaining the strongest possible focus on creativity, innovation and renewal of the artist-artisan relationship, we standardized our work procedures and put them on a sounder footing. We have successfully shifted from VHS to DVD. Within one year, some 65 to 70 per cent of all productions will be shot in HD. We have gradually instituted high-performance management systems and tools, and can now track the innumerable projects under way. Moreover, the organization's distribution services have developed ingenious and effective strategies, as shown by this year's record revenues, the result of outstanding efforts sustained over several years.

In order for the organization to become more efficient, some of our activities had to be brought together. For example, international co-productions used to be handled by the International Co-Production Unit, but since their number has been rising steadily they are now handled as part of regular English Program and French Program activities. At the NFB's Paris office, Maurice Paleau, the new International Relations Director, is now putting his extensive experience to work in finding co-productions and generating pre-sales abroad. And at the end of 2005 we completed another important stage in our repositioning strategy, bringing all marketing and communication together within a single branch. Nathalie Courville has been appointed to head the new branch, and she is developing a new market-based approach.

The challenge for us now is to take the achievements of the last five years even further. To consolidate its position in the Canadian and international film industry, the NFB must continue making progress on several fronts. In November 2005, we welcomed the recommendation by the Standing Committee on Canadian Heritage: Committee members urged the government to establish a Canadian feature documentary policy recognizing that different strategies are needed for

the French-language and English-language markets, and that non-theatrical audiences must also be taken into account. We will continue pressing for the policy, and I am convinced that the films we go on producing and disseminating will make our case just as eloquently, if not more eloquently, than we could ourselves.

The succession – the next generation of Canadian filmmakers – is thriving, as shown by the spectacular (there's that word again!) response to our expanded contests and training initiatives, and by the results dozens of emerging artists have achieved while working with us. To continue what we have begun, the NFB will need equitable funding sufficient to fulfil the mandate and mission with which it has been entrusted. Moreover (and just as important, in my view), if we are to reach today's youth in this era of digital technology and provide digital access to more recent works and to our extensive film heritage, we must strengthen the NFB's role as an incubator of technological innovation, in tandem with our partners. We have made so much progress in recent years that we have caught up in areas that were becoming critical, but to continue reaching Canadians, to encourage them to think and contribute to the debate, we must develop and use the supports and technologies that underpin and enable dialogue.

Another year has ended, and with it we conclude an important stage in the NFB's renewal. We stand at the threshold of a new year, which must be firmly rooted in the progress we have made over the past five. Stay with us as we blaze new trails. We'll be on your cell, in your house, or just around the corner ...



Jacques Bensimon



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"In the darkness of the sweat lodge,
the sound of the drum joins with
the beating of my damaged heart."

- O. Brian Whitford (1955-2006)

ON A SCREEN
NEAR YOU

THE YEAR NOW DRAWING TO A CLOSE MARKS THE END OF A PLANNING CYCLE THE NFB BEGAN FIVE YEARS AGO. AT THE START OF 2002, NFB EMPLOYEES, ARTISTS AND ARTISANS BEGAN IMPLEMENTING THE ORGANIZATION'S AMBITIOUS 2002-2006 STRATEGIC PLAN. MORE THAN EVER BEFORE, OUR EFFORTS OVER THE LAST TWELVE MONTHS HAVE BROUGHT THE NFB'S MISSION, VISION AND OBJECTIVES TO LIFE IN REAL AND PRACTICAL WAYS.

THE NFB:
A PRESENCE IN CANADA
AND AROUND THE WORLD

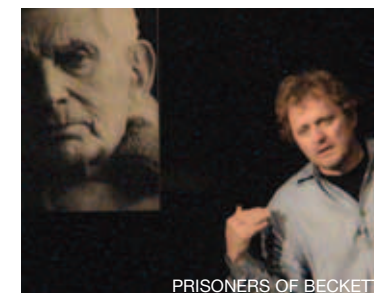
The NFB produces and distributes distinctive, culturally diverse, challenging and relevant audiovisual works that provide Canada and the world with a unique Canadian perspective.

The NFB is recognized as being indispensable to all Canadians as the world-renowned public producer and distributor of audiovisual works that are socially relevant and innovative.

Over the past five years, the NFB's objectives have been to:

- define and position the NFB in its essential role in the Canadian audiovisual landscape, in the context of a new global reality
- connect Canadians with the NFB of today and their audiovisual legacy
- make the NFB a better and more relevant reflection of Canadian society
- confirm the NFB's role as an incubator of creative excellence and innovation
- maintain and nurture the NFB's human capital
- demonstrably increase the NFB's return on investment

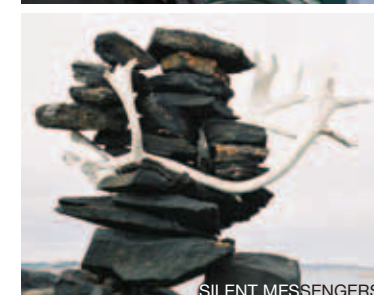
In 2005-2006, through the production and distribution of its audiovisual works, the NFB has given Canadians a better understanding of their country and of the world. Through the NFB, film lovers around the globe have come to know more about Canada. And once again this year, members of the Advisory Board have provided valuable advice throughout, particularly during the process of reflection on ethical issues associated with audiovisual works that attest to their protagonists' social engagement, particularly against the backdrop of conflict or tension.



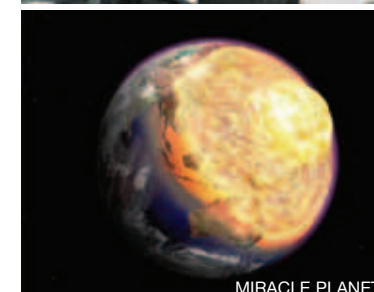
PRISONERS OF BECKETT



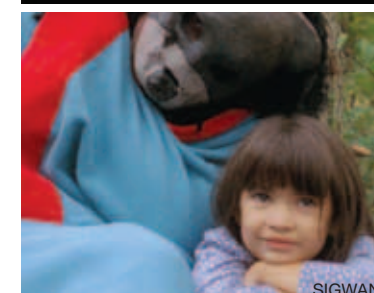
COUNTRY



SILENT MESSENGERS



MIRACLE PLANET



SIGWAN

TELL ME THE STORY!

NFB FILMS: A WINDOW ON CANADA AND THE WORLD

Our young people's lives and future (*Wards of the Crown* by Andrée Cazabon, *Printemps fragiles* by André Melançon), the deconstruction of one of many attacks in the Israeli-Palestinian conflict (*Diameter of the Bomb* by Steven Silver and Andrew Quigley), an animated fable portraying the parent-teen relationship (*At Home with Mrs. Hen* by Tali), and a look at the origins of Canada's multicultural policy (*Trudeau's Other Children*, by Rohan Fernando)... the list goes on. More than ever before, the works produced and co-produced by the NFB in 2005-2006 are a window on Canada and the world.

In 2005-2006, the NFB made no fewer than 109 productions and co-productions. Forty-seven, or 33%, were co-productions with Canadian private- and public-sector partners, while twelve, or 8%, were international co-productions.

A sign of the times: many filmmakers have shifted the focus to the world's hot spots, the teenage years and the first years of adulthood. To make *Being Human*, Denys Desjardins spent an entire year immersed in life at a St. Henri comprehensive school in an underprivileged Montreal neighbourhood. In *Exiles in Lotusland*, Ilan Saragosti follows two young drifters as they make their way between Montreal and Vancouver. In *Breakin' In: The Making of a Hip Hop Dancer*, Elizabeth St. Philip traces the lives of three young women seeking stardom in a misogynistic world, while Maryse Legagneur lends an ear to two young men of Haitian origin trying to find a place in the society their parents have chosen. Her film *Au nom de la mère et du fils*, winner of a Claude Jutra pour la relève award, premiered in Montreal to a full house in the presence of Her Excellency Michaëlle Jean, Governor General of Canada.

Current affairs and world events have also put their stamp on the current crop of films. In *Maroon – On the Trail of Creoles in North America*, André Gladu weaves a tapestry of Louisiana's vibrant culture; the film screened at Katrinaid, the benefit concert for victims of Hurricane Katrina. And, as renewed tensions break out in the Middle East, Elle Flanders' *Zero Degrees of Separation*, an NFB/Graphic Pictures co-production, illustrates the very real problems two Israeli-Palestinian couples face every day.

Other filmmakers have opened the way to new cultural spaces, carrying us to places that are sometimes worlds apart. In the NFB/Productions de la Chasse-galerie co-production *Country*, Carole Laganière takes us on a journey of discovery to meet the colourful cowboys, musicians, singers and amateur performers who spend half the year travelling to fairs and rodeos. Martin Duckworth's *Acting Blind* follows a group of visually impaired actors preparing to perform *Dancing to Beethoven*. A group of 9- to 12-year-olds and their teacher are enthusiastic about the series *I Can Make Art*, in which six short films deconstruct the creative techniques of Emily Carr, Marcelle Ferron, Ron Noganosh and other world-renowned Canadian artists. Each film has a link on the NFB Web site that teachers and parents can use to introduce students to individual artists' techniques, as well as a series of resources for a more in-depth approach.

Foster diversity

Like the full list of productions, which appears further on, these few examples attest to the fact that filmmakers from cultural communities have made their mark at the NFB. There are other noteworthy names, like that of young Turkish-Canadian filmmaker Eylem Kaftan,

whose *Vendetta Song* – a DLI Productions/NFB co-production – tracks the murderers of her aunt, who thirty years earlier refused the man chosen by her family to be her second husband. In *Me and the Mosque*, Zarqa Nawaz looks at the space set aside for women in North American mosques. Germán Gutiérrez's *Who Shot My Brother?*, an NFB/Argus Films co-production, won over audiences at the Festival du nouveau cinéma de Montréal. In *Cricket and the Meaning of Life*, Sanjay Talreja portrays the quasi-secret but still vibrant world of cricket players from India and the Caribbean who bond in Toronto as they play their favourite sport. The film was an entry in the **Reel Diversity** competition, which is open to emerging filmmakers from visible minorities. This year, after five months of training, three Reel Diversity winners will each have a chance to craft a documentary at the NFB. The documentary will be shown across Canada and air on CBC Newsworld. The competition drew so many entries this year that no less than eight preliminary proposals were approved by the selection committee.

The same spirit of openness was apparent in February, when the NFB and Calgary's **Picture this...Film Festival** joined forces to establish **Days to Minutes**, an innovative, intensive four-day workshop presenting films made for and by people with a disability. Eight participants with different disabilities, supported by a small team of film industry professionals, successfully prepared a script and made a short film, which was screened at the Festival's closing ceremony.

The past twelve months also confirmed the vitality of Aboriginal filmmaking in Canada. Pioneers like Alanis Obomsawin, who this year gave us

Sigwan, the touching story of a young girl who is comforted and counselled by the animals of the forest, have been joined by emerging artists like Tracey Deer. In *Mohawk Girls*, a Rezolution Pictures International/NFB co-production, Deer probes the questions and doubts that beset three teenage girls, torn – as Deer herself once was – between strong ties to the community and the intense desire to leave and become independent. The film won the Alanis Obomsawin Best Documentary Award at the 2005 imagineNATIVE Film + Media Arts Festival. Another film about coming home is *My Father, My Teacher*, an NFB/Mackenzie Delta Films/Big Red Barn Group co-production by Ken Malenstyn and Dennis Allen: a traditional beluga whale hunt gives Allen a chance to gradually rebuild a relationship with his estranged father. Conversations between father and son reveal the complex ties and tensions involved in transmitting a legacy deeply rooted in the Inuvialuit tradition. In *The Gift of Diabetes*, O. Brion Whitford portrays how endemic diabetes in Native communities has prompted a return to cultural roots and traditional ways, as people try to regain control over their lives. In the space of a few months, Whitford and co-director John Paskievich received a number of awards for their feature documentary, including the Best Public Service Award at San Francisco's Annual American Indian Film Festival in November 2005.

The **Spark Initiative** was created in June 2003 shortly after the Forum on Cultural Diversity and is the result of collaboration of three Canadian Heritage agencies: the NFB, Telefilm Canada and the Canada Council for the Arts. This year, the program has enabled us to carry out innovative projects to accelerate the inclusion of diverse cultural

expression within the Canadian landscape. Many young people were invited to internships in editing, directing and producing. Our commitment to broadening audiences was reflected in a variety of endeavours: we participated in ten festivals held in Vancouver, Toronto and Montreal, and were involved in the Historica Foundation's Youth Summit, Asian Heritage Month and Black History Month. During the last event the Mediatheque became a veritable gallery, hosting an exhibit by African Canadian artists. Lastly, under the auspices of the **Equity Training Program** created to foster the growth and sustainability of craftspeople from targeted groups, 24 talented young people from culturally diverse backgrounds participated in 19 internships, workshops and training programs.

Support a new generation of talent through professional development

In 2005-2006, 51% of English Program films and 42% of French Program films were made by emerging filmmakers. The popularity of professional development initiatives and competitions established by the NFB, alone or with public- and private-sector partners, and the quality of the resulting films make it abundantly clear that such initiatives are not only relevant but necessary.

The oldest of these initiatives is **Momentum**, organized by the NFB's Ontario and West Studio: this year, Momentum gave over 100 filmmakers the opportunity to train with experienced industry professionals during intensive week-long workshops covering all facets of directing social documentaries. The competition ended in March with the selection of Claude Guilmartin's short film, which will be produced over the next few

months. A similar program, **First Stories** is based on the Momentum model. It provides entry into the professional film industry for some forty emerging Aboriginal artists from Alberta and the Northwest Territories. For the second year, First Stories gave four of them the opportunity to make a short documentary that will be shown in their communities and probably air on CBC. This NFB initiative was made possible by the participation of Telefilm Canada and the CBC.

In 2006, **Hothouse 3** gave six Canadian filmmakers the chance to push the boundaries of animation filmmaking and meet the challenge of making a 30- to 60-second film in twelve weeks. In autumn 2005, as part of the **AnimAcadie 2006** competition open to French-speaking Canadians in the Maritimes, the NFB called for candidates to write an 8- to 10-minute animation script. Three winners were awarded a contract to finalize their scripts with the support of professional scriptwriters. This initiative is made possible by the **Interdepartmental Partnership with the Official-Language Communities (IPOLC)** between the NFB and Canadian Heritage, as well as co-operation from the CBC's French-language network in the Atlantic provinces, Film NB and Connections Productions. Other productions made possible under IPOLC in 2005-2006 include two short dramas, one from Ontario and one from New Brunswick. IPOLC also enabled a young Ontario filmmaker to spend five months perfecting her film editing skills at NFB's Ontario and West Studio. Also thanks to IPOLC, a French version of the Film Club, Cinéclub ONF, was begun in Alberta, allowing francophones in Edmonton to enjoy free public screenings of NFB films.



Doc Shop workshops were in their third year in 2005-2006: once again, the NFB opened its doors to 25 teams of three CEGEP and university students in film, video or communications. The students, selected on the basis of their video proposals on the theme of positive or stimulating aspects of their communities, attended a weekend workshop. Then, with the NFB's financial and technical support, they filmed their projects. Fourteen of the feature stories made in Doc Shop 2 aired on the CBC, a partner in the project along with participating teaching institutions.

Other initiatives included master classes and technical workshops, to name just a few. Jacques Drouin gave a workshop on pinscreen animation to mark International Animation Day, while Paul Cowan gave one on the use of HD, based on his experience shooting the feature documentary *The Peacekeepers*.

During both workshops, the participants' interest and enthusiasm underscored the importance of transmitting knowledge and know-how to a new generation of artists and artisans, whose works will grace our screens in the years to come.

Though brief and incomplete, this overview must still highlight the significant contribution of two programs: **Aide au cinéma indépendant – Canada** (ACIC; 53 projects) and the **Filmmakers Assistance Program (FAP; 130 projects)**. The programs, intended for both experienced and emerging filmmakers, this year provided a vehicle for the release of films as radically different as Mireille Dansereau's *Louisiane, pour mémoire*, Simon Lavoie's *The White Chapel* – winner of this year's Jutra for best short film – and Carrie Haber's documentary *Pig Farm*, which featured in the Amnesty International On-Campus Film Festival.

Mobile screens and animation

2005-2006 marked a decisive turning point for the NFB in the production of audiovisual works for new platforms. As part of the **Shorts in Motion** project, a partnership with CHUM Television's Bravo!FACT Foundation, four filmmakers made ten micro-movies for mobile telephones. Two of those, Mark McKinney's *I'm Sorry* and Don McKellar's *Phone Call from Imaginary Girlfriends*, were nominated for best content at the MIPCOM 2005 Mobile TV Awards. In the summer, in conjunction with a series of private-sector partners, the NFB organized **In Vivo: a Window on Diversity**, a Canada-wide Web animation competition. After 4,700 Web surfers voted for their favourite, winner Olivier Breton travelled to Expo 2005 in Aichi, Japan, where his film *Wisdom of Diversity* was shown at the Canada Pavilion along with

those of four other finalists. Several months ago, the NFB, in partnership with the BBC and Korean Broadcasting Commission, also called for innovative animation for mobile platforms as part of **Content 360**, a new international competition organized by MIPTV featuring MILIA, the world's largest audiovisual and digital content market and the venue where the finalists will showcase their work.

New computerized tools are also fostering a strong return to animation. This year's crop of animated works from both French Program and English Program are remarkable as much for their varied themes as for the diversity of filmmaking techniques. Marv Newland's *Tête à Tête à Tête*, a film without words, conveys a conflict resolution message that is crystal-clear to everyone. In *Dehors novembre*, Patrick Bouchard sets poignant images, of the horrifying tale in the Colocs song against the backdrop of the music. Theodore Ushev's *Tower Bawher* is a wild ride through the pages of an important chapter in modern art, Russian constructivism. Janet Perlman's *Invasion of the Space Lobsters*, produced with the participation of the Canadian Labour Congress and the Department of Human Resources and Skills Development, takes a humorous look at the baffleleg heard from many government officials and politicians. *Mind Me Good Now!* by Chris Cormier and Derek Cummings illustrates the Caribbean version of the Hansel and Gretel fable.

The NFB, European producers Folimage and Ciclope Filmes, along with a host of partners including France's Ministry of Culture, Arte France and the Centre national de la cinématographie, have joined forces to produce *Tragic Story with Happy Ending*, made by Regina Pessoa with an unusual etching technique. Numerous other projects, many very ambitious, have also been made possible through the combined efforts of the NFB, Canadian private-sector producers, and international private- and public-sector partnerships. The five films in Jeremy Hogarth's remarkable series *Miracle Planet*, all shot in high-definition, were made possible by the valuable partnership between the NFB and NHK, Japan's public broadcasting agency. In *The Tobacco Conspiracy*, Nadia Collot criss-crosses three continents, delivering a hard-hitting critique of the battle for market share waged by industry giants. In *Prisoners of Beckett*, Michka Saäl fuses present and future as he recounts the true story of five prisoners, whose talent on the stage carries them to the gates of freedom. *They Chose China*, an NFB/13 Productions/Arte France co-production by Shuibao Wang, reveals the little-known story of 21 U.S. soldiers who chose to remain in China after the Korean War.

These are just a few of the films making their way to a screen near you – if they are not already there...

RALLYING THE FILM INDUSTRY AROUND THE DOCUMENTARY

On April 25, 2005, the NFB, Telefilm Canada and the Canadian Television Fund hosted the second annual Documentary Policy Summit at Hot Docs.

The event drew over 110 documentary filmmakers, programming directors, policy makers and distributors, who established the framework for an action plan to harmonize the programs and policies underpinning Canadian documentary film production. There was widespread consensus in a number of areas:

- A documentary production and theatre distribution fund should be established.
- The focus should be on talent.
- A balance should be found between making the operating rules more flexible and maintaining the required accountability.
- There should be more favourable conditions for one-offs, given their precarious position in the documentary industry.
- Research on the documentary – including such aspects as non-theatrical distribution – should be continued.
- Project submission deadlines, approval criteria and requirements should be harmonized across funds and agencies both federally and provincially to make life simpler for producers and to ensure that objectives are consistent.
- Interim funding and the impact of the digital environment should be examined.

The Documentary Policy Advisory Board, which brings together representatives of documentary filmmaker and broadcaster associations, funding organizations, the CRTC and Canadian Heritage¹, continued their discussions on the Action Plan at the Banff Television Festival in June.

At Banff, the NFB and Documentary Channel announced a new NFB/Documentary Channel fund. Each of the partners is investing \$400,000 in the fund, which will be dedicated to the production of feature documentaries for theatrical release. The fund's selection committee examined over 80 projects, and the winners – the first to receive funding under the new initiative – were announced in March. The first is *Basement Tapes*, a film by Brett Gaylor that examines corporate control of the music business and looks at "mash-ups," hybrid songs that people can create themselves and share online. The second is *Love at the Starlite Motel*, by Alison Rose.

1. The Advisory Board comprises representatives of APFTQ, CFTPA, DOC, the Documentary Network, the CBC, CAB (represented by Astral), SODEC, the Association of Provincial Funding Agencies, the Canada Council for the Arts, the Canadian Independent Film and Video Fund (CIFVF), the CRTC and the Department of Canadian Heritage.

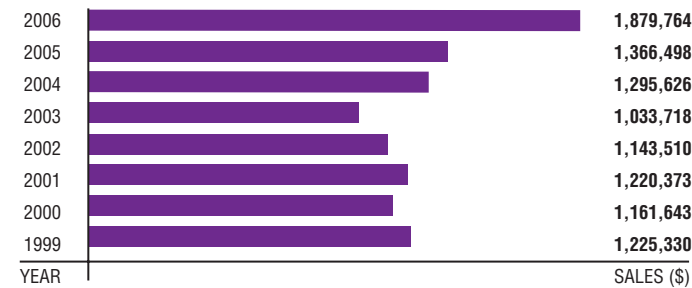


ON ALL SCREENS. BIG AND SMALL

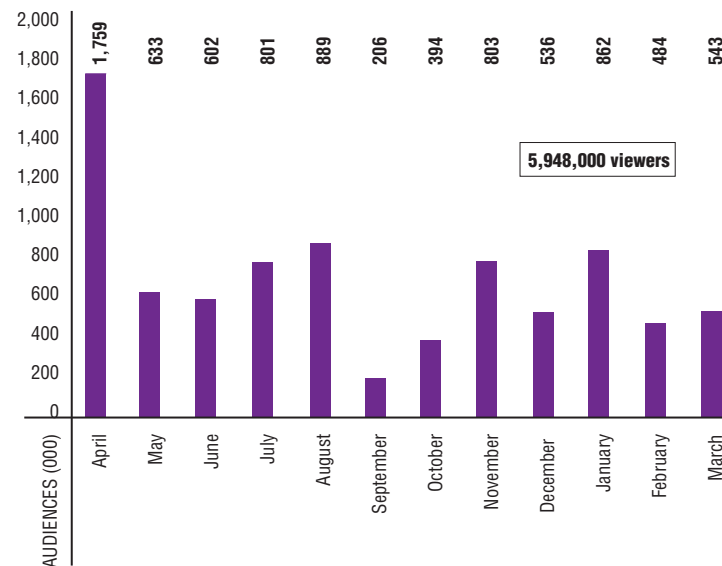
Whether on the big screen or the small, in classrooms or on the Internet, at the Mediatheque or the CineRobotheque or on portable media players, the NFB is a major presence in Canadians' lives that also reaches many viewers around the world.

As the result of well-targeted strategies, an incredible team effort and the sheer quality of the NFB's products, its 2005-2006 sales and distribution revenues were quite simply extraordinary. In the Canadian institutional market, a new, integrated approach to marketing and sales yielded revenues of \$1.88 million, up 38% over the preceding year. In the Canadian consumer market, the availability of NFB productions in DVD format and the signing of new distribution agreements with partners such as Koch Entertainment helped grow revenues by 33%, to a total of \$701,000 for the year just ended.

CANADIAN DISTRIBUTION INSTITUTIONAL AND EDUCATIONAL MARKETS (\$)



MONTHLY AUDIENCE REACH OF NFB on various English and French TV Networks



Persons age 2-plus, All Canada, 2005-06
Source: Nielsen Media Research

On television, there were 1,484 broadcasts of NFB productions on all channels combined, reaching a total of 5,948,000 viewers. These figures reflect the fragmentation of the audience and the growing variety of entertainment sources that consumers can turn to.

In the U.S. institutional and consumer markets, thanks to the NFB sales team's efforts, revenues were up as well, by 21%, to \$759,000. These impressive results are attributable partly to the sale of the distribution rights for *Miracle Planet* and the agreement signed with Image Entertainment to release the McLaren box set in the USA in 2006. The NFB also had a very good year in the Asia-Pacific market, where revenues of \$374,000 represented an increase of more than 72% over the preceding year.

In total, for fiscal year 2005-2006, distribution activities generated \$1.07 million in revenues for the NFB's partners; 2/3 of this amount (\$655,000) was directly related to sales.

Lastly, NFB revenues from stock footage totalled \$681,946 this year, up just slightly (3.6%) over the year before; 90% of these revenues came from the Canadian market.

Reaching Out in All Directions

Day in and day out, the NFB's various audiences show us that they take ownership of "their" NFB in 1001 different ways—as diverse, one might say, as Canadian society itself.

One striking example in 2005-2006 was the emergence of a new trend: individuals inviting their friends and neighbours to attend screenings of NFB films in their own living rooms. This idea, modelled on book discussion groups, has been

encouraged by the transition to digital media and the gradual introduction of home theatre equipment. Another contributing factor has been the growing number and closeness of the ties between the NFB and communities across Canada.

Far from the events that make the news, but close to their viewers, hundreds of NFB-produced films are enjoying sustained popularity for many months on end. Some 50 copies of *Being Caribou*, by Diana Wilson and Leanne Allison, and *Scared Sacred*, by Velcrow Ripper, are in permanent circulation among various groups throughout the country. Thirty years after the NFB's Challenge for Change/Société nouvelle program ended, NFB films continue to bring people out of their homes to view and discuss them, sometimes late into the night. It is especially encouraging to see that groups are coming back regularly to ask the NFB to help them find films to support various new initiatives.

Throughout this year, the NFB helped to nurture such groups by increasing the number of ways that they can access NFB films. The **NFB Film Club** now has 32,120 members (64% Anglophones and 36% Francophones). On average, about 50 members attend each of the many screenings that the Film Club holds in every corner of the country. The NFB also built new ties this year with organizations large and small, such as Amnesty International and the Chinese Undergraduate Association of the University of Toronto. In March 2006, in the very first year of its institutional partnership with the Rendez-vous de la Francophonie cultural festival, the NFB organized public screenings of films in French, with programs designed to meet the specific needs of every Francophone community in every province and territory.

of Canada. In late 2005, in conjunction with the United Nations Climate Change Conference held in Montreal, the NFB launched its new *Arctic Mission: The Interactive Adventure* educational DVD game.

The education sector continues to be one of the NFB's most important partners. For example, one education project related to the film *The Weight of the World/Le poids du monde* (co-produced with CBC/Radio-Canada) has so far reached over 630,000 students at 3,783 schools across the country. In Sault-Ste-Marie, after viewing this film, a group of Grade 5 students conducted a survey on their peers' physical exercise habits, then submitted an official request to their city council to build sidewalks so that children who lived near school could walk there safely.

In the heart of two great Canadian cultural centres, the NFB's **Mediatheque** in Toronto and its **CineRobotheque** in Montreal played a starring role again this year in outreach efforts. This year the Mediatheque welcomed 102,425 visitors. Open seven days per week, 360 days per year, the Mediatheque has become an indispensable resource for learning about media. Its March break programs were among the most popular in the city and received a great deal of press, and its summer workshops played to full houses: a total of 240 groups and 5,279 participants of all ages from throughout Ontario came to attend them over the course of the season. The revenues generated by these activities were up 54% compared with the preceding year. The Mediatheque continued to build new partnerships this year, with groups as varied as the Ontario Council for International Cooperation, Rogers Television, and even Tropicana Community Services, displaying the

works of emerging artists on its walls and hosting numerous events. During the Toronto International Film Festival, the NFB's clients included such well-known names as Lion's Gate Films, Sony Pictures Classics, and the William Morris agency.

Over this same year, the number of visitors coming through the doors at the NFB's **CineRobotheque** in Montreal continued to grow. Over 108,000 people participated in the activities held at this facility this year, including 1,414 film screenings. The conversion to digital that the CineRobotheque began last year gave it the opportunity to update its individual viewing stations, much to the pleasure of the tens of thousands of people who used them throughout the year. Here too, thousands of young students had the chance to attend film workshops. When the CineRobotheque surveyed the teachers who accompanied them, 93% said that they were satisfied with the quality of the activities, 64% considered the content "excellent," 36% considered it "very good," and 100% said that they wanted to come again and were planning to recommend these workshops to their colleagues. In addition to expanding its partnerships, the CineRobotheque also increased its visibility by running various activities at the Centre Oxy-jeunes youth centre, at the CÉGEP Saint-Laurent and at cultural events connected with the Montreal Games.

But there is still more to be done. The NFB has experienced close up Canadian film lovers' great appetite for and curiosity about cinematic works developed outside the major commercial systems. We are convinced that if we want these works to reach viewers wherever they may be, digital distribution is the wave of the future, and we therefore

continue to advocate for the introduction of e-cinema systems. One concrete expression of the NFB's interest in such advanced technologies is the agreement that we signed in March 2006 with the Brazilian Ministry of Culture's Audiovisual Secretariat. Another is our collaboration with the Rain Network, a leading Brazilian digital cinema distribution company, which broadcast NFB films in five different Brazilian cities simultaneously that same month.

Internet – the NFB where you want it, when you want it

This year saw the number of visits to the NFB's Web site reach 4.7 million, with a total of 36,045,622 pages visited. These results demonstrate the NFB's success in offering compelling content to Canadians of all ages and backgrounds and in creating communities that may be geographically dispersed but are bound together by shared issues and interests.

Once again this year, the NFB moved forward on various projects thanks to a contribution from the **Memory Fund**, a Department of Canadian Heritage program whose main purpose is to digitize key Canadian cultural collections and make them accessible to the public. Thanks to this fund, 150 new titles were added to the NFB's online film library, **CineRoute**. A new module, **Aboriginal Perspectives**, will be added, in 2006, to the NFB's **Documentary Lens** educational site. For this module, the NFB, which has the largest Canadian collection of films by Canadian Aboriginal filmmakers, has begun digitizing 34 films, 18 of them by Aboriginal directors and all of them dealing with issues affecting Canada's First Peoples. All of these films will be available in both official languages, and about 10 of them will include described video for the visually impaired. This project, which will come

online in 2006, is being carried out in partnership with 7th Floor Media, with the Montreal school board's network for skills development through technology integration (RÉCIT), and with various Aboriginal groups throughout Canada. Another module to be launched in 2006 is **Focus on Animation**.

The popularity of the NFB's **CitizenShift** and **Parole citoyenne** Web sites also grew tremendously this year. Both sites provide citizens with a platform to make themselves heard and have a core mandate to serve as social facilitators and disseminators of people's voices. This year, both sites played these roles more effectively than ever before. **Parole citoyenne** welcomed close to 154,000 visitors to browse the short films, blogs, photos and hyperlinks that it presents under 16 different subject headings. **CitizenShift** received almost as many visitors—just below 147,000—and added seven weekly podcasts to the wide range of media to which it already provides access. For the quality in content and form, **CitizenShift** was recognized as Webby Worthy™ by the prestigious Webby Awards, which honour sites that set new quality standards for Web content.

Many new activities were also on the go this year at **Silence, on court!**, which is the largest French-language Web platform for short films in Canada and also attracts a growing audience from abroad. **Silence, on court!** consists of three distinct Web sites that make short films available online while providing independent filmmakers from all over the world with forums where they can meet to discuss their art. This year, **Silence, on court!** adopted a new format that lets it deploy its content more effectively. In partnership with the Short Film Corner (the space dedicated to short films at the

Marché du Film in Cannes), **Silence, on court!** also held an online competition for 10 international short films that were entries in the competition for short films at the Cannes festival. Tens of thousands of film lovers from throughout the world visited the site to cast their ballots in this competition. The First Prize went to a Canadian, Anh Minh Truong of Sherbrooke, Quebec, who also received a DVD Pro video camera from TELUS GlobeTrotter.net. In another partnership with Telus and Ztélé, **Silence, on court!** held its Canadian online competition, **Le court en Web**, open to filmmakers age 18 and over. Each entry had to run from 3 to 7 minutes and include a scene in which the Internet was used. The voters who visited the site from January 13 to 17, 2006 accounted for 53,000 online viewings and awarded the Grand Prize to *Quatuor en DO majeur* by Mathieu Clavet, Mathieu Chevalier, Michaël Lalancette and Sean O'Connor.

More and more, **Silence, on court!** is showing films not only online, but in other venues as well. To cite just one example, in February 2006, it held a night-long event called *La Longue nuit du court*, in which 4,200 film lovers in 30 different Canadian cities from Victoria, B.C., to Pointe-de-l'Église (Church Point), Nova Scotia, watched French-language short films together in a variety of settings. For this occasion, the team from **Silence, on court!** dug deep into their abundant film catalogue to offer two new programs, *Au-delà du réel* and *Attention courts métrages*.

Expanding Access to the NFB Collection

Responding to the renewed interest in both documentary and animated films, in 2005-2006 the people in charge of the NFB's collection continued to take advantage of the flexibility afforded by new technologies to expand public access to its films and stock footage even further. The use of stock footage by the NFB's producers increased this year by more than 81%.

Several hundred NFB films were assessed this year so that they could be transferred to the MPEG-4 format used by the NFB's CineRobotheque and Mediatheque. Considerable effort also went into creating DVD box sets on individual topics—for instance, a box set about forests, comprising two documentaries (*Forest Alert* by Richard Desjardins and Robert Monderie, and *Deux mille fois par jour* by Myriam Pelletier-Gilbert and Stéphanie Lanthier) and one animated film (*Blackfly* by Christopher Hinton). In February 2006, at the Rendez-vous du cinéma québécois, the NFB launched the seventh DVD box set in its *Mémoire* collection of works by the greatest documentary filmmakers from French Canada; this latest set contains all the films made by director Michel Brault between 1958 and 1974. Lastly, the NFB released a DVD entitled *Mindtravel*, a compilation of eight NFB animated films by eight masters of the art, including Michèle Courmoyer and Georges Schwizgebel. Bursting with incredible shapes and colours, these films take viewers on an extraordinary voyage through their respective creators' personal universes. To mark the launch of this DVD, the NFB also held a competition that will send two lucky winning couples to the prestigious International Animated Film Festival in Annecy, France this June.

Other NFB projects this year had the specific purpose of promoting and encouraging the use of Canada's film heritage. For example, the NFB signed an agreement with Archambault, a well-known chain of 14 bookstores in Quebec, so that each of these outlets will now include a readily identifiable NFB section where customers can find 200 of the NFB's best titles on DVD. The agreement also calls for the stores to hold regular events at which directors of NFB-produced films will appear. In another partnership, the NFB's Filmmaker Assistance Program, its Aide au cinéma indépendant program, the Canadian War Museum, the Department of Veterans Affairs and a variety of Web sites, including Silence, on Court!, the YoungCuts Film Festival Web site, and Terminus 1525, conducted an unprecedented experiment that brought yesterday together with tomorrow. The event was a competition called **Make Shorts, Not War!** in which over 280 young filmmakers produced short films conveying messages of peace and incorporating archival footage from World War I that the NFB had made available online. All of these entries were posted on the Internet for four weeks. After some 20,000 viewings by members of the public, the People's Choice Awards went to the English-language film and the French-language film that received the most votes.

Lastly, on the international level, the NFB, Japanese public television (NHK), Film Australia, and Discovery Canada established a consortium to encourage the creation of audiovisual materials for new platforms using content from their extensive archival collections.



AN ORGANIZATION EMBRACING CHANGE



DEHORS NOVEMBRE

In 2005-2006, the NFB, just like the works that it produces, the media in which it distributes them, and the audiences who view them, continued to transform itself from within.

Some of the changes were structural and designed to achieve a better fit between the organization and its external environment. For example, because the number of NFB co-productions with foreign partners was growing so steadily, we decided to disband our International Co-Production Unit (ICU) and re-assign its mandate to the French and English Programs. At the same time, following the retirement of the head of the ICU, the NFB announced the appointment of a Head of International Relations. He is based in Paris, and his main responsibilities include pre-selling NFB projects to international broadcasters and seeking production opportunities for the French and English Programs and Distribution Branch.

In December 2005, with the goal of better integrating our promotion, marketing, and communication activities and our efforts to enhance the NFB's image, we appointed Nathalie Courville to head our new Marketing and Communications Branch. Ms. Courville comes to the NFB with extensive experience in the cultural sector, and one of the most important parts of her mandate is to develop a new markets-based approach to all NFB marketing and communication activities.

Other organizational changes implemented this year were designed to make the NFB's internal processes and activities more efficient and effective. To better meet the challenges posed by the many formats in which productions are now shot and distributed, the technical coordinators from the French and English Programs have now been re-assigned to the Technical Innovation and Resources Branch. Also, this branch has now implemented a pre-production planning process that lets it anticipate the technical challenges and risks inherent in any project and thus reduce any unforeseen expenses during the production phase.

Along the same lines, new structural linkages between the NFB's marketing and production operations were established this year. The NFB's information management system, Synchrone, is now being used to track marketing activities the same way as it does production activities. This tracking includes an electronic process for approving preliminary plans, final plans, and any special projects. These new management practices offer many benefits in terms of flexibility and effectiveness, as well as new opportunities for benchmarking and centralizing pre-sales. Lastly, an Information Manager position was established in 2005-2006 to facilitate better collection and better use of the information available to the NFB.

Managing Rights Effectively

First implemented in 2003-2004, the NFB Electronic Copyright Management System (ECMS) is now fully operational, and plans have already been made to add a new Royalties module to it.

The increasing number of platforms for distributing audiovisual works and the expanded access to them that becomes possible once they are digitized put the question of distribution rights in a whole new light. In March 2006, the NFB signed an agreement with the Toronto-based music publisher OLE under which OLE will henceforth manage the collection of royalties on NFB musical rights from the various copyright organizations. This agreement, which runs for five years, covers all works produced by the NFB since its inception.

Lastly, this year the NFB's Business Affairs and Legal Services Branch placed its intranet site online, thus giving the NFB's employees direct access to many reference documents, including standard contracts, management directives, explanatory notes, and a wide variety of business forms.

THE CHALLENGES OF THE DIGITAL UNIVERSE

HDTV, the World Wide Web, cell phones, digital music players, DVDs, e-cinema—the rapidly growing number of technology platforms and tools is opening vast unexplored horizons to the Canadian film industry. For the NFB to play its full and rightful role as a producer and distributor of films, it must not only take advantage of the full potential of this new digital universe, but also meet the many challenges that it poses.

To satisfy the expectations of the NFB's various audiences and deliver the products within the allotted time frames, the team at the NFB's Technical Innovation and Resources Branch must increasingly work in digital mode. To make this possible, the entire team has devoted a great deal of effort to testing new hardware and software and devising flexible work methods that take full advantage of the technical resources now available. In its **Digital Vault** project, the NFB plans to transfer all of its works to digital format, thereby achieving two major objectives: improving access to these works (because once they are digitized, they can be reproduced in whole or in part in a variety of formats), and preserving the Canadian audiovisual heritage for the long term.

Here are just three more examples of the exceptional work done throughout the year by this branch: the remarkably successful production of the DVD box set of the complete works of Norman McLaren and the tribute to him at Cannes, the completion of Alanis Obomsawin's *Abenakis* project, and the NFB's contribution to the exhibit *Québec Cinema —The Whole Story* at the Musée de la civilisation de Québec, in collaboration with the Cinémathèque québécoise.

All of these achievements were made possible by the leading-edge research being conducted by the Technical Innovation and Resources Branch's specialists, in particular to develop algorithms for optimizing and resizing video images while preserving their quality and reducing the bandwidth that they require. The research partnerships that this branch has formed with various academic institutions and specialized research centres have raised the NFB's profile in some prestigious settings. For instance, results of this research were reported in a technical paper entitled "MPEG-7 Audio-Visual Indexing Testbed for Video Retrieval" that was presented at the international Internet Imaging V Conference organized by the International Society for Optical Engineering (SPIE).



SOME WELL-EARNED LAURELS

Like the year before, 2005-2006 saw NFB productions and co-productions receive numerous awards at many festivals, including some of the most important ones in Canada and abroad. This year 59 different works by NFB artists and artisans earned 143 prizes and honourable mentions.

For the second year in a row, an NFB film walked away with the prestigious Canada Award at the Gemini Awards ceremony. This year the film that so impressed the jury was *Two Worlds Colliding*, director Tasha Hubbard's very first effort. It tells the tragic story of three Native men who were abandoned by the police in a barren field on the outskirts of Saskatoon in -20°C temperatures and of the investigation that followed.

At the same gala held in November 2005, the Gemini for Best Photography in a Documentary Program or Series went to Derek Rogers for his work on *Shipbreakers*, directed by Michael Kot and co-produced by the NFB. This film also received the First Prize Golden Deer Award at the Ecofilms Festival in Rhodes, Greece, which comes with a cash prize of 7,000 euros.

A few months later, in March 2006, another NFB co-production, *Scared Sacred* by Velcrow Ripper, made the papers when it took the Genie for Best Documentary, while *cNote* by Christopher Hinton took the Genie for Best Animated Short.

At the Yorkton Short Film & Video Festival in May 2006, films produced or co-produced by the NFB reaped a rich harvest of Golden Sheaf awards in seven different categories, including a Special Jury Award for *Inuuvinga - I Am Inuk, I Am Alive*, a collective work by eight young Inuit students that offers an utterly contemporary view of life in Canada's North.

Meanwhile, several NFB films fresh from the editing rooms were embarking on promising careers. At the Whistler Film Festival, *Exiles in Lotusland*, by Ilan Saragosti, received the \$10,000 Borsos Award for Best New Canadian Feature. At the Rendez-vous du cinéma québécois, Maryse Legagneur received the Prix AQCC/Claude-Jutra for emerging filmmakers for her film *Au nom de la mère et du fils*, while the Prix AQCC for short- and medium-length films went to Denys Desjardins for *Le direct avant la lettre*. At three different festivals in the USA, *The Gift of Diabetes* by John Paskievich and O. Brion Whitford picked up three different prizes.

Among the 2005-2006 crop of animated films, one NFB production and two NFB international co-productions took juries by storm. The NFB production, Patrick Bouchard's *Dehors novembre*, received the Jutra Award for best animated film. The first co-production, Regina Pessoa's *Tragic Story with Happy Ending*, garnered an impressive four awards at the International Animated Film Festival (CINANIMA) in Espinho, Portugal. The second, Elizabeth Hobbs's *The True Story of Sawney Beane*, received the Norman McLaren Award for New British Animation at the Drambaie Edinburgh International Film Festival in Scotland, as well as the Cineplex Odeon Award for Best Short Animation at the Independent Film and Video Festival in Victoria, British Columbia. Chris Landreth's *Ryan*, which won the Oscar® for Best Animated Short Film early in 2005, was showered with more honours over the rest of the year, receiving 15 additional awards.

The NFB's presence on the World Wide Web did not go unrecognized either this year. At the Éditions Infopresse Boomerang awards ceremony, the NFB Web site took the grand prizes for best Internet site and best corporate site. An NFB microsite, *CitizenShift*, produced by Christian Medawar, received an Honourable Mention at the prestigious Webby Awards in New York.

Lastly, it would be remiss not to mention the Special Golden Dinosaur Award for an Artist and Teacher that was presented to Paul Driessen at the Etiuda & Anima International Film Festival in Cracow, Poland. Driessen also received an Honourable Mention for his most recent short animated film, *2D or not 2D*.

NO MORE TEARS SISTER

ON A SCREEN NEAR YOU

22

"To quell the anguish,
I've tried to come to a better understanding
of present-day Colombia."

- Germán Gutiérrez [director of the film]

WHO SHOT MY BROTHER?



ZERO DEGREES OF SEPARATION

AWARDS

9 MONTHS, 6 BLOCKS

D.: Chris Romeike
P.: Leslie Thomas (Mastice Productions Inc.), Peter Starr (NFB)

HONOURABLE MENTION
Hot Docs
Toronto, Canada
May 1, 2005

À TRAVERS MES GROSSES LUNETTES

D.: Pjotr Sapegin
P.: David Reiss-Andersen (Pravda), Marcel Jean (NFB)

AWARD FOR BEST ANIMATION
Viewfinders International Film Festival for Youth
Halifax, Canada
April 23, 2005

PLATINUM REMI AWARD/CATEGORY
INDEPENDENT SHORT SUBJECT/ FILMS & VIDEO
WorldFest International Film Festival
Houston, USA
May 1, 2005

MOONDANCE COLUMBINE AWARD
Moondance Film Festival
Boulder, USA
May 15, 2005

SPECIAL AWARD "COLLÉGIENS" SHORT
FILM/WITH A CASH PRIZE OF 1500 EUROS
Plein la bobine - Festival de Cinéma Jeunes Publics
Paris, France
June 19, 2005

JAMESON AWARD FOR BEST CANADIAN SHORT
FILM/WITH A CASH PRIZE OF 6000 EUROS
Worldwide Short Film Festival
Toronto, Canada
June 19, 2005

FIRST PRIZE/ANIMATED SHORT FILM AND VIDEO
International Children's Film Festival
Chicago, USA
November 6, 2005

BRONZE PLAQUE/CATEGORY ARTS
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

SPECIAL AWARD "COLLÉGIENS" SHORT
FILM/WITH A CASH PRIZE OF 1500 EUROS
Cinessone
Ris-Orangis, France
October 15, 2005

ACCORDÉON/ACCORDION

D.: Michèle Cournoyer
P.: Marcel Jean, Jean-Jacques Leduc

SPECIAL MENTION OF THE JURY
Filmfest - International Festival for Animation and
Short Films
Dresden, Germany
April 17, 2005

GOLD REMI AWARD/CATEGORY INDEPENDENT
SHORT SUBJECT/FILMS & VIDEO
WorldFest International Film Festival
Houston, USA
May 1, 2005

AT MY MOTHER'S BREAST

D.: Heather Watson-Burgess
P.: Joe MacDonald

BLIZZARD AWARD FOR BEST WRITING
(NON-FICTION) TO HEATHER WATSON-BURGESS
THE BLIZZARDS/Manitoba Motion Picture Ind. Ass.
Film & Video Awards
Winnipeg, Canada
February 26, 2006

AU NOM DE LA MÈRE ET DU FILS

D.: Maryse Legagneur
P.: Yves Bisaillon

AQCC AWARD (ASSOCIATION QUÉBÉCOISE DES
CRITIQUES DE CINÉMA)/CLAUDE JUTRA POUR
LA RELÈVE
Rendez-vous du cinéma québécois
Montreal, Canada
February 26, 2006

BEING CARIBOU

D.: Leanne Allison, Diana Wilson
P.: Tracey Friesen

MERIT AWARD FOR DEDICATION TO A NATURE
CAUSE
International Wildlife Film Festival
Missoula, USA
May 7, 2005

AWARD/CATEGORY EARTH
Bratislava, Slovakia
May 29, 2005

AWARD FOR BEST ENVIRONMENTAL FILM
Mountain Film Festival
Telluride, USA
May 30, 2005

LEO AWARD FOR BEST DOCUMENTARY PROGRAM
OR SERIES/CATEGORY
NATURE/ENVIRONMENT/ADVENTURE/SCIENCE/
TECHNOLOGY
LEO AWARD FOR BEST OVERALL SOUND IN A
DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 9, 2005

AWARD FOR BEST ENVIRONMENT AND
CONSERVATION FILM
Japan Wildlife Film Festival
Tokyo, Japan
August 7, 2005

AWARD/CATEGORY ENVIRONMENT
Kendal Mountain Film Festival
Kendal, Germany
November 20, 2005

BHOPAL: THE SEARCH FOR JUSTICE

D.: Peter Raymont, Lindalee Tracey
P.: Harold Crooks, Peter Raymont,
Lindalee Tracey (White Pine Pictures),
Claude Bonin (NFB)

AWARD FOR BEST MEDIUM-LENGTH FILM/
WITH A CASH PRIZE OF 25,000 REALS
FICA - International Festival of Environmental Films
& Videos
Goias, Brazil
June 5, 2005

BONNES VACANCES

D.: Louiselle Noël
P.: Suzette Lagacé (Productions Mozus),
Jacques Turgeon (NFB)

PUBLIC AWARD FOR BEST CANADIAN SHORT
FILM
Festival du cinéma francophone international
en Acadie
Moncton, Canada
September 22, 2005

BREAKIN' IN: THE MAKING OF A HIP HOP DANCER

D.: Elizabeth St. Philip
P.: Silva Basmajian

HONOURABLE MENTION/CATEGORY SOCIAL ISSUES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

CE QU'IL RESTE DE NOUS

D.: Hugo Latulippe, François Prévost
P.: François Prévost (Nomadik Films),
Yves Bisailon (NFB)

AWARD FOR BEST OF FESTIVAL
Mountain Film Festival
Telluride, USA
May 30, 2005

CHEATING DEATH

D.: Eric Geringas
P.: Rosalie Bellefontaine (Death Defying
Productions Inc.), Peter Starr (NFB)

GOLDEN SHEAF AWARD/CATEGORY BEST
DOCUMENTARY SHORT SUBJECT
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

AWARD FOR DOCUMENTARY SHORT
International Film Festival
Winnipeg, Canada
June 12, 2005

HONOURABLE MENTION/CATEGORY MENTAL
HEALTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

CITIZENSHIFT (INTERNET MICROSITE)

P.: Christian Medawar

SPECIAL MENTION
The Webby Awards
New York, USA
June 1, 2005

cNOTE

D.: Christopher Hinton
P.: Michael Fukushima

GENIE AWARD FOR BEST ANIMATED SHORT
Genie Awards
Toronto, Canada
March 13, 2006

CRAPSHOOT: THE GAMBLE WITH OUR WASTES

D.: Jeff McKay
P.: Joe MacDonald

SILVER PLAQUE/CATEGORY DOCUMENTARY:
SCIENCE / NATURE AT THE TELEVISION AWARDS
International Film Festival
Chicago, USA
October 20, 2005

DAY SO BEAUTIFUL, A

D.: Danny Parr
P.: Joshua Dorsey (Before Film Inc.),
Germaine Ying Gee Wong (NFB)

BRONZE PLAQUE/CATEGORY EDUCATION
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

DEHORS NOVEMBRE

D.: Patrick Bouchard
P.: Michèle Bélanger

JUTRA AWARD BEST ANIMATED FILM
Soirée des Jutra
Montreal, Canada
March 19, 2006

DIRECT AVANT LA LETTRE, LE

D.: Denys Desjardins
P.: Christian Medawar

AQCC (ASSOCIATION QUÉBÉCOISE DES CRITIQUES
DE CINÉMA) AWARD FOR DOCUMENTARY SHORT
OR MID-LENGTH
Rendez-vous du cinéma québécois
Montreal, Canada
February 26, 2006

DRIESSEN, PAUL

To filmmaker Paul Driessen, the SPECIAL GOLDEN
DINOSAUR AWARD FOR AN OUTSTANDING
ARTIST AND TEACHER, as well as HONOURABLE
MENTION for his short animated film 2D OR NOT 2D.
International Film Festival (Étiuda & Anima)
Cracow, Poland
November 24, 2005

ÉDITH ET MICHEL

D.: Jocelyne Clarke
P.: Paul Lapointe (Les Productions Érézi
Inc.), Colette Loumède (NFB)

GOLDEN SHEAF AWARD/BEST DOCUMENTARY
POINT OF VIEW - WITH A CASH PRIZE OF \$500
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

**FLOWERING OF FORGOTTEN GIFTS,
THE (MICROSITE INTERNET)**

D.: Myron Campbell
P.: Michael Fukushima

AWARD FOR BEST ORIGINAL SOUND
FlashForward
New York, USA
July 7, 2005

GIFT OF DIABETES, THE

D.: John Paskievich, O. Brion Whitford
P.: Joe MacDonald, John Paskievich

AWARD OF EXCELLENCE/CATEGORY
DOCUMENTARY SHORT
Indian Summer Deltavision Film & Video Image
Awards
West Allis, USA
August 8, 2005

BEST PUBLIC SERVICE AWARD
Annual American Indian Film Festival
San Francisco, USA
November 12, 2005

BRONZE PLAQUE/CATEGORY PHYSICAL HEALTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

HARDWOOD

D.: Hubert Davis
P.: Erin Faith Young (Hardwood Pictures
Inc.), Peter Starr (NFB)

JURY'S CHOICE - 1ST PRIZE WORKS -
WITH A CASH PRIZE OF US\$200
Black Maria Film and Video Festival
Jersey City, USA
June 1, 2005

**HISTOIRE TRAGIQUE AVEC FIN
HEUREUSE**

D.: Regina Pessoa
P.: Patrick Eveno, Abi Feijo, Jacques-
Rémy Girerd, (Ciclope Filmes, Folimage),
Marcel Jean (NFB)

SPECIAL JURY AWARD - WITH A CASH PRIZE
OF 2,500 EUROS.
ALVES COSTA PRIZE GIVEN BY THE
JOURNALISTS' JURY
ANTONIO GAIO PRIZE FOR BEST FILM IN THE
NATIONAL COMPETITION WITH A CASH PRIZE
OF 1,000 EUROS AND FILM VALUE OF
1,500 EUROS BY KODAK PORTUGUESA
SPECIAL PRIZE 2: "ONDA CURTA"
Int'l Animated Film Festival / CINANIMA
Espinho, Portugal
November 13, 2005

HOMME SANS OMBRE, L'

D.: Georges Schwizgebel
P.: Georges Schwizgebel (Studio GDS,
Télévision Suisse Romande), Marcel Jean
(NFB)

MOONDANCE GAIA AWARD
Moondance Film Festival
Boulder, USA
May 15, 2005

GOLDEN SHEAF AWARD/CATEGORY BEST
ANIMATION
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

AWARD FROM PROFESSIONAL JURY/
COMPETITION 3 (12 YEARS OLD AND +)
Plein la bobine/Festival de Cinéma Jeunes Publics
Paris, France
June 19, 2005

SPECIAL DISTINCTION OF PROFESSIONAL SHORT
FILM SECTION/WITH A CASH PRIZE OF
5,000,000 WONS
International Cartoon & Animation Festival (SICAF)
Seoul, Korea
August 16, 2005

BEST ANIMATED FILM OR VIDEO AWARD/
NFB KIDS PRIZE (FOR ALL AGES)
Reel to Real International Film Festival for Youth
and Families
Vancouver, Canada
March 9, 2006

HOUSE CALLS

D.: Ian McLeod
P.: Gerry Flahive

FREDDIE AWARD/CATEGORY CAREGIVING
International Health and Medical Media Awards
(Freddie)
New York, USA
November 4, 2005

BRONZE PLAQUE/CATEGORY PHYSICAL HEALTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

IN THE SHADOW OF GOLD MOUNTAIN

D.: Karen Cho
P.: Tamara Lynch

SPECIAL JURY AWARD
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

HONOURABLE MENTION/CATEGORY HUMANITIES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

INUUVUNGA - I AM INUK, I AM ALIVE

D.: Mila Aung-Thwin, Daniel Cross,
Bobby Echaloock, Brett Gaylor, Sarah
Idlout, Laura Iqaluk, Linus Kasudluak,
Willia Ningeok, Caroline Ningiuk,
Dora Ohaituk, Rita-Lucy Ohaituk
P.: Pierre Lapointe

SPECIAL JURY AWARD
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

JOHN AND MICHAEL

D.: Shira Avni
P.: Shira Avni, Michael Fukushima

BEST ANIMATED SHORT AWARD
Q Cinema: Fort Worth's Gay & Lesbian International Film Festival
Fort Worth, USA
May 22, 2005

HONOURABLE MENTION/CATEGORY ARTS
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

SPECIAL DISTINCTION JURY AWARD
Rencontres Internationales du Cinéma d'Animation
Wissembourg, France
November 22, 2005

AWARD/CATEGORY ANIMATION 10-30 MINUTES
ON A THEME OF DISABILITY
Picture This Film Festival
Calgary, Canada
February 10, 2006

AWARD FOR BEST ANIMATED SHORT
Cinequest
San Jose, USA
March 12, 2006

LETTERS FROM KARELIA

D.: Kelly Saxberg
P.: Joe MacDonald

BLIZZARD AWARD FOR BEST DOCUMENTARY
BLIZZARD AWARD FOR BEST DIRECTING
(NON-FICTION) TO KELLY SAXBERG
The BLIZZARDS/Manitoba Motion Picture Ind. Ass.
Film & Video Awards
Winnipeg, Canada
February 26, 2006

LOUISE

D.: Anita Lebeau
P.: Michael Scott, Jennifer Torrance

CANAL J JURY JUNIOR AWARD FOR A SHORT FILM
International Animated Film Festival
Annecy, France
June 11, 2005

AUDIENCE PRIZE WITH A CASH PRIZE OF \$500
International French Film Festival
Waterton, Canada
June 12, 2005

SPECIAL MENTION

International Festival of Animated Films / I Castelli
Animati
Genzano, Italy
December 4, 2005

BLIZZARD AWARD FOR ANIMATION
The BLIZZARDS/Manitoba Motion Picture Ind. Ass.
Film & Video Awards
Winnipeg, Canada
February 26, 2006

**MABEL'S SAGA/
LE VOYAGE DE MABELLE**

D.: JoDee Samuelson
P.: JoDee Samuelson (Canoe Cove
Productions), Kent Martin (NFB)

FIRST PRIZE SHORT FILM/WITH A CASH PRIZE
OF 750 EUROS
Women's Film Festival "La Mo-Viola"
Torino, Italy
October 14, 2005

LUNA AWARD WITH A CASH PRIZE OF US\$1,000
Lunafest
Berkeley, USA
March 31, 2006

MAGIC LION, THE

D.: Charles Githinji
P.: George Johnson

BRONZE PLAQUE/CATEGORY CHILDREN & YOUTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

MÉCHANT TRIP, LE

D.: Ilan Saragosti
P.: Claudette Jaiko

BORSOS AWARD WITH A CASH PRIZE OF \$10,000
Whistler Film Festival
Whistler, Canada
December 5, 2005

MÉDECINE SOUS INFLUENCE

D.: Lina B. Moreco
P.: Yves Bisailon

2ND PRIZE/CATEGORY MEDICAL FILM
ImagéSanté – International Health Film Festival
Liège, Belgium
March 18, 2006

MON FILS SERA ARMÉNIEN

D.: Hagop Goudsouzian
P.: Yves Bisailon

HONOURABLE MENTION/CATEGORY HUMANITIES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

MR MERGLER'S GIFT

D.: Beverly Shaffer
P.: Germaine Ying Gee Wong

2nd PRIZE DOCUMENTARY FILM OR VIDEO
International Children's Film Festival
Chicago, USA
November 6, 2005

**MY ANCESTORS WERE ROGUES AND
MURDERERS**

D.: Anne Troake
P.: Kent Martin

BEST NEWFOUNDLAND DOCUMENTARY
Nickel Independent Film & Video Festival
St. John's, Canada
July 9, 2005

**NATIONAL FILM BOARD OF CANADA
WEB SITE**

GRAND PRIZE FOR INTERNET SITES
FIRST PRIZE/CATEGORY EDUCATION
Boomerang Awards from Éditions Info Presse
Montreal, Canada
December 1, 2005

NEUVIÈME, LA

D.: Pierre-Henry Salfati
P.: Véronique Rabuteau, Christina Ruiz de
Luque, Paul Saadoun (13 Production),
Yvonne Ruocco, Detlef Ziegert (Sur Films),
Joanne Carrière, Éric Michel (NFB)

2005 INTERMEDIA-GLOBE GRAND AWARD/
CATEGORY DOCUMENTARY
World Media Festival
Hamburg, Germany
May 11, 2005

PUBLIC AWARD FOR BEST DOCUMENTARY
Montreal World Film Festival
Montreal, Canada
September 5, 2005

NO MORE TEARS SISTER:**ANATOMY OF HOPE AND BETRAYAL**

D.: Helene Klodawsky
P.: Pierre Lapointe

HONOURABLE MENTION/CATEGORY SOCIAL
ISSUES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

SPECIAL MENTION
India Tri Continental Film Festival: Human Rights
in Frames
Mumbai, India
February 6, 2006

NOËL NOËL

D.: Nicola Lemay
P.: Marc Bertrand, Jean-Jacques Leduc,
Marcy Page

AWARD OF EXCELLENCE/CATEGORY ANIMATION
AGE 6 – 8
Alliance for Children and Television Awards of
Excellence
Toronto, Canada
June 1, 2005

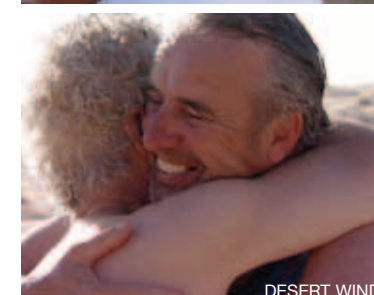
**ORIGINS OF HUMAN AGGRESSION:
THE OTHER STORY**

D.: Jean-Pierre Maher
P.: Gervais Jean, Richard E. Tremblay
(Da Vinci Productions)

BRONZE AWARD
Itinerant - HESCA Film Festival
Washington, USA
June 4, 2005



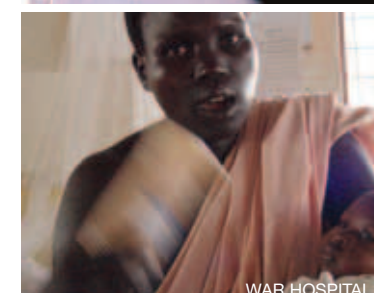
BEING CARIBOU

BREAKIN' IN: THE MAKING
OF A HIP HOP DANCER

DESERT WIND



VENDETTA SONG



WAR HOSPITAL

PEACEKEEPERS, THE

D.: Paul Cowan
P.: Paul Saadoun (13 Production, Arte France), Adam Symansky (NFB)

THE VACLAV HAVEL SPECIAL AWARD FOR THE FILM WITH THE MOST SIGNIFICANT CONTRIBUTION TO HUMAN RIGHTS AWARENESS
One World International Human Rights Film Festival
Prague, Czech Republic
May 5, 2005

HONOURABLE MENTION/CATEGORY SOCIAL ISSUES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

PETIT JEAN-PIERRE, LE GRAND PERREAULT, LE

D.: Paule Baillargeon
P.: Lisa Cochrane, Alain Simard, Pierre L. Touchette (Amerimage-Spectra Inc.), Yves Bisailon (NFB)

JURY AWARD
Dance on Camera Festival
New York, USA
January 8, 2006

QUI A TIRÉ SUR MON FRÈRE?

D.: German Gutierrez
P.: Carmen Garcia (Argus Films Inc.), Yves Bisailon (NFB)

RADIO-CANADA PUBLIC AWARD
The Festival du Nouveau Cinéma Montréal
Montreal, Canada
October 23, 2005

RYAN

D.: Chris Landreth
P.: Steven Hoban, Mark Smith (Copper Heart Entertainment Inc.), Marcy Page (NFB)

ANIMATED EYE AWARD FOR BEST ANIMATED SHORT WITH A CASH PRIZE OF US\$2,500
ELLEN AWARD FOR ORIGINALITY WITH A CASH PRIZE OF US\$1,500
Aspen FilmFest (Shortfest)
Aspen, USA
April 10, 2005

AUDIENCE AWARD FOR BEST INTERNATIONAL SHORT

Florida Film Festival
Maitland, USA
April 17, 2005

GOLD MEDALLION OF BELGRADE FOR BEST FILM OF INTERNATIONAL COMPETITION WITH A CASH PRIZE OF 2000 EUROS
Belgrade Documentary and Short Film Festival
Belgrade, Serbia
April 24, 2005

SPECIAL JURY AWARD
WorldFest International Film Festival
Houston, USA
May 1, 2005

2005 BEST DOCUMENTARY AWARD WITH A CASH PRIZE OF US\$500
Delaware Valley Arts Alliance
Narrowsburg, USA
May 1, 2005

GOLDEN GATE AWARD FOR BEST ANIMATED SHORT WITH A CASH PRIZE OF US\$1,500
Golden Gate Awards Competition & International Film Festival
San Francisco, USA
May 5, 2005

GOLD AWARD
DIRECTOR'S CHOICE AWARD WITH A CASH PRIZE OF US\$1,100
Animation Festival International
Kalamazoo, USA
May 15, 2005

JURY'S CHOICE - 1ST PRIZE WITH A CASH PRIZE OF US\$200
Black Maria Film and Video Festival
Jersey City, USA
June 1, 2005

SHORT FILM JURY PRIZE
Newport International Film Festival
Newport, USA
June 12, 2005

URBAN CINEFILE 2005 AUDIENCE AWARD/BEST SHORT FILM IN WORLD CINEMA
Film Festival
Sydney, Australia
June 25, 2005

AUDIENCE AWARD FOR BEST SHORT FILM
IFP Los Angeles Film Festival
Beverly Hills, USA
June 26, 2005

AWARD FOR BEST OF THE FESTIVAL
International Animation Festival
Melbourne, Australia
June 26, 2005

GRAND PRIZE BEST SHORT FILM WITH A CASH PRIZE OF US\$500
International Fantastic Film Festival (PIFAN)
Puchon, Korea
July 23, 2005

BEST ANIMATION FILM WITH A CASH PRIZE OF 1,470 EUROS
International Short Film Festival of Drama
Athens, Greece
September 24, 2005

AUDIENCE AWARD FOR BEST INTERNATIONAL SHORT FILM
Cork Film Festival
Cork, Ireland
October 16, 2005

SCARED SACRED

D.: Velcrow Ripper
P.: Cari Green, Harry Sutherland (Producers on Davie Pictures Inc.), Tracey Friesen (NFB)

CERTIFICATE OF MERIT/CATEGORY SOCIAL/ POLITICAL DOCUMENTARY
International Film Festival
Chicago, USA
October 20, 2005

GENIE AWARD FOR BEST DOCUMENTARY
Genie Awards
Toronto, Canada
March 13, 2006

SEIGNEURS DE L'ARCTIQUE, LES

D.: Caroline Underwood
P.: Jean Lemire (Gedeon Programmes, Glacialis Productions inc.), Colette Loumède, Éric Michel, Stéphane Millièvre (NFB)

FINALIST AWARD
International Wildlife Film Festival
Missoula, USA
May 7, 2005

SHIPBREAKERS

D.: Michael Kot
P.: Ed Barreveld, Michael Kot (Storyline Entertainment Inc.), Peter Starr (NFB)

GOLDEN SHEAF AWARD/CATEGORY BEST DIRECTOR NON-FICTION
GOLDEN SHEAF AWARD/CATEGORY BEST NATURE/ENVIRONMENT DOCUMENTARY
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

FIRST PRIZE/GOLDEN DEER AWARD WITH A CASH PRIZE OF 7,000 EUROS
Ecofilms Festival
Rhodes, Greece
June 26, 2005

GEMINI AWARD FOR BEST PHOTOGRAPHY IN A DOCUMENTARY PROGRAM OR SERIES
Gemini Awards
Toronto, Canada
November 19, 2005

SILENCE, ON COURT!

P.: Michel Coulombe

SPECIAL MENTION
The Webby Awards
New York, USA
June 1, 2005

SORAIDA, UNE FEMME DE PALESTINE

D.: Tahani Rached
P.: Yves Bisailon

HONOURABLE MENTION/CATEGORY SOCIAL ISSUES
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

SOUFFLE DU DÉSERT, LE

R.: François Kohler
P.: Heinz Dill, Xavier Grin (XL Productions), Yves Bisailon, Christian Medawar (NFB)

HONOURABLE MENTION
ImagéSanté – International Health Film Festival
Liège, Belgium
March 18, 2006

STORY OF A BEAUTIFUL COUNTRY

D.: Khalo Matabane
P.: Don Edkins (Day Zero Film and Video, South African Broadcasting Corporation), Claude Bonin (NFB)

SPECIAL ACKNOWLEDGEMENT AWARD
Black International Cinema I.U.S.B.
Berlin, Germany
May 8, 2005

TALES FROM THE CRIB: "NATURAL BIRTH CONTROL"

D.: Caroline D. Maria
P.: Ria Samsonenko (Cinemaria), Marcy Page (NFB)

BANFF ROCKIE AWARD/CATEGORY ANIMATION PROGRAMS
Television Festival
Banff, Canada
June 15, 2005

THÉÂTRE DE MARIANNE, LE/ MARIANNE'S THEATRE

D.: Co Hoedeman
P.: Michèle Bélanger

SPECIAL MENTION FROM CHILDREN'S JURY
Festival Internacional de Cine Para Ninos - La Matatena
Mexico City, Mexico
August 14, 2005

THIS BEGGAR'S DESCRIPTION

D.: Pierre Tétrault
P.: Gerry Flahive

CBC NEWSWORLD AWARD FOR BEST DOCUMENTARY
Independent Film and Video Festival
Victoria, Canada
February 5, 2006

TIES THAT BIND, THE

D.: John Ritchie
P.: Rob Bromley (Force Four Entertainment Inc.), Tracey Friesen (NFB)

CHRIS STATUETTE/CATEGORY MENTAL HEALTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

TRUE STORY OF SAWNEY BEANE, THE

D.: Elizabeth Hobbs
P.: Katja Anderson (Red Kite Animations Limited), Michael Fukushima (NFB)

McLAREN AWARD FOR NEW BRITISH ANIMATION
International Film Festival/Drambuie
Edinburgh, Scotland
August 28, 2005

CINEPLEX ODEON AWARD FOR BEST SHORT
ANIMATION
Independent Film and Video Festival
Victoria, Canada
February 5, 2006

TWO WORLDS COLLIDING

D.: Tasha Hubbard
P.: Bonnie Thompson

GOLDEN SHEAF AWARD/CATEGORY
BEST ABORIGINAL
Golden Sheaf Awards
Yorkton, Canada
May 29, 2005

CANADA PRIZE
Gemini Awards
Toronto, Canada
November 19, 2005

UN JOUR ORDINAIRE PAS COMME LES AUTRES

D.: Frédéric Tremblay
P.: Michèle Bélanger

CHRIS STATUETTE/CATEGORY CHILDREN
& YOUTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

**VENDETTA SONG**

D.: Eylem Kaftan
P.: Irene Angelico, Abbey Jack Neidik (DLI Productions Inc.),
Germaine Ying Gee Wong (NFB)

CIDA PRIZE FOR BEST CANADIAN DOCUMENTARY
ON INTERNATIONAL DEVELOPMENT WITH A
CASH PRIZE OF \$5,000
Hot Docs
Toronto, Canada
May 1, 2005

AWARD FOR BEST DOCUMENTARY
Female Eye Film Festival
Toronto, Canada
June 5, 2005

NFB BEST CANADIAN DOCUMENTARY AWARD
International Film Festival
Calgary, Canada
October 2, 2005

THIRD PRIZE (SHARED WITH *SWITCH ON THE NIGHT* BY ALEJANDRA CANALES, AUSTRALIA)
Women's Film Festival "La Mo-Viola"
Torino, Italy
October 14, 2005

WAPOS BAY - THERE'S NO "I" IN HOCKEY

D.: Dennis Jackson
P.: Dennis Jackson, Melanie Jackson,
Anand Ramayya (Dark Thunder Productions Inc.),
Michael Scott (NFB)

BEST SHORT DRAMA
ImagineNative Media Arts Festival
Toronto, Canada
October 23, 2005

WAR HOSPITAL

D.: David Christensen, Damien Lewis
P.: Takahiro Hamano (NHK Japan),
Bonnie Thompson (NFB)

BEST OF THE FESTIVAL
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

WEIGHT OF THE WORLD, THE

D.: Glynis Whiting
P.: Michael Alder (Canadian Broadcasting Corporation), Tracey Friesen (NFB)

AWARD OF EXCELLENCE/CATEGORY
GOVERNMENT/COMMERCIAL
PANASONIC AWARD TO RECOGNIZE A VIDEO
PRODUCTION WITH THE HIGHEST OVERALL
LEVEL OF QUALITY STANDARDS
Itinerant - AMTEC
Calgary, Canada
May 27, 2005

WELCOME TO KENTUCKY

D.: Craig Welch
P.: Marcy Page

HIGH RISK AWARD WITH A CASH PRIZE
OF 10,000 SWISS FRANCS
FANTOCHE International Animation Film Festival
Baden, Switzerland
September 11, 2005

**WHEN HOCKEY CAME TO BELFAST**

D.: Linda Conway
P.: Selwyn Jacob

LEO AWARD FOR BEST DIRECTION IN A SPORTS
PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 9, 2005

SILVER CHRIS AWARD/CATEGORY CHILDREN
& YOUTH
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

XS STRESS: TEENS TAKE CONTROL

D.: Patricia Kearns
P.: Tamara Lynch

AWARD OF MERIT/CATEGORY GOVERNMENT -
VIDEO
Itinerant - AMTEC
Calgary, Canada
May 27, 2005

BRONZE PLAQUE/CATEGORY EDUCATION
& INFORMATION
Columbus International Film and Video Festival
Worthington, USA
November 13, 2005

ZERO DEGREES OF SEPARATION

D.: Elle Flanders
P.: Elle Flanders (Graphic Pictures),
Peter Starr (NFB)

HONOURABLE MENTION/BEST CANADIAN
FEATURE-LENGTH NARRATIVE OR DOCUMENTARY
Inside Out Toronto Lesbian and Gay Film and Video
Festival
Toronto, Canada
May 29, 2005

AUDIENCE AWARD FOR BEST DOCUMENTARY
Mostra Internacional de Films de Dones
Barcelona, Spain
June 16, 2005

MICHAEL J. BERG DOCUMENTARY AWARD
FOR EXCELLENCE IN DOCUMENTARY
International Lesbian and Gay Film
Festival/Frameline
San Francisco, USA
June 26, 2005

HONOURABLE MENTION
Women's Film Festival "La Mo-Viola"
Torino, Italy
October 14, 2005

SILVER CONCH AWARD FOR BEST DOCUMENTARY
FEATURE-LENGTH FILM
International Film Festival
Mumbai, India
February 9, 2006

PUBLIC AWARD FOR BEST FEATURE DOCUMENTARY
WITH A CASH PRIZE OF 3,048 EUROS
Festival international de films de Femmes
Créteil, France
March 19, 2006

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"Creation is not a choice
but a necessity."

- Marcel Simard [director of the film]

À PART DES AUTRES

NFB PRODUCTION CENTRES FOR 2005-2006

ENGLISH PROGRAM

Director General: **Tom Perlmutter**

QUEBEC

ANIMATION STUDIO – MONTREAL

Executive Producer: **David Verrall**

Producers: **Michael Fukushima,**
Marcy Page

QUEBEC CENTRE – MONTREAL

Executive Producer: **Sally Bochner**

Producers: **Pierre Lapointe, Tamara Lynch,**
Adam Symansky, Germaine Ying Gee Wong

**NOVA SCOTIA, NEW BRUNSWICK, PRINCE
EDWARD ISLAND, NEWFOUNDLAND**

ATLANTIC CENTRE – HALIFAX

Executive Producer: **Kent Martin**

Producer: **Annette Clarke**

ONTARIO

ONTARIO CENTRE – TORONTO

Executive Producer: **Silva Basmajian**

Producers: **Gerry Flahive, Peter Starr**

MANITOBA, SASKATCHEWAN, NUNAVUT,

ONTARIO WEST

PRAIRIE CENTRE – WINNIPEG

Executive Producer: **Michael Scott**

Producer: **Joe MacDonald**

ALBERTA, NORTHWEST TERRITORIES

NORTH WEST CENTRE – EDMONTON

Executive Producer: **Graydon McCrea**

Producers: **Bonnie Thompson, Jennifer Torrance**

BRITISH COLUMBIA, YUKON

PACIFIC CENTRE – VANCOUVER

Executive Producer: **Rina Fraticelli**

Producers: **Svend-Erik Eriksen, Tracey Friesen,**
Selwyn Jacob, George Johnson

FRENCH PROGRAM

Director General: **Claudette Viau**

Acting Director General as of November 2005:

Claude Bonin

QUEBEC

ANIMATION AND YOUTH STUDIO – MONTREAL

Executive Producer: **Michèle Bélanger**

Producer: **Marc Bertrand**

STUDIO DOCUMENTARY A – MONTREAL

Executive Producer: **Colette Loumède**

STUDIO DOCUMENTARY B – MONTREAL

Executive Producer: **Yves Bisaillon**

QUEBEC REGIONS STUDIO – QUEBEC CITY

Executive Producer: **Jacques Turgeon**

**NOVA SCOTIA, NEW BRUNSWICK,
PRINCE EDWARD ISLAND, NEWFOUNDLAND**

ACADIA STUDIO – MONCTON

Executive Producer: **Jacques Turgeon**

**ONTARIO, BRITISH COLUMBIA, ALBERTA,
SASKATCHEWAN, MANITOBA,**

NORTHWEST TERRITORIES, YUKON

ONTARIO AND WEST STUDIO – TORONTO

Executive Producer: **Claudette Jaiko**



TABAC, LA CONSPIRATION

PRODUCTIONS

ABORIGINAL ARCHITECTURE LIVING ARCHITECTURE

92:47 video

Director: Paul M. Rickard

Producers: Paul M. Rickard,
Janice Benthin (Mushkeg Productions),
Tamara Lynch (NFB)

English original documentary produced by Mushkeg
Productions in co-production with NFB (English
Program/Quebec Centre)

This is a fascinating look into the diversity of
North American Native architecture.
Featuring expert commentary and stunning
imagery, the film provides a tour of seven
Aboriginal communities: Pueblo, Mohawk,
Inuit, Crow, Navajo, Coast Salish and
Haida, revealing how each is reinterpreting
traditional forms for contemporary purposes.

ACTING BLIND

52:08 video

Director: Martin Duckworth

Producers: Adam Symansky,
Germaine Ying Gee Wong

English original documentary produced by NFB
(English Program/Quebec Centre)

This touching film is about the making of
Dancing to Beethoven, a play about sever-
al blind characters. The actors that make up
the cast tell us of their shock and disbelief
at first losing their sight and of their strug-
gles coping with blindness. We learn how
this play, this performance, is itself a victo-
ry, a type of salvation, for each of them.

À PART DES AUTRES

100:55 video

Director: Marcel Simard

Producers: Marcel Simard, Monique
Simard (Les Productions Virage Inc.),
Colette Loumède (NFB)

Original French documentary produced by Les
Productions Virage Inc. in co-production with the
NFB (French Program/Studio Documentary A)

This urban tale explores the phenomenon
of exclusion, following the intertwined lives
of five young people at a social rehabilita-
tion centre. Despite their obvious potential
and genuine desire to improve their situa-
tions, they find themselves relegated to the
ranks of eternal misfits by a too-rigid sys-
tem.

ANIMACADIE 2005

Compilation of the four winning films from the
AnimAcadie competition.

Original French animated shorts produced
by Connections Productions in co-produc-
tion with the NFB (French Program/Acadia
Studio)

Balade de Marco, La

6:00 video

Director: Philippe Lanteigne

Producers: François Savoie (Connections
Productions), Jacques Turgeon (NFB)

Marco is a dreamer who loves motorcycles.
Today, on leaving the office, he heads in the
direction of the peaceful countryside. Little
does he know that the enchanting scenery
holds surprises of its own and that even
here, danger lurks.

Pimp ma botte

5:12 video

Director: Marc Daigle

Producers: François Savoie (Connections
Productions), Jacques Turgeon (NFB)

Bubs and his gang meet up at the Belle-
Côte quay. Their mission is to renovate and
transform the boat owned by Albéry, the old
fisherman. The traditional Acadian lobster
cage meets the popular culture of the glob-
al village. Urban images overrun the coun-
tryside, against the musical backdrop of
Acadian dialects.

Plume et l'éléphant, La

4:23 video

Director: Réal O'Neil

Producers: François Savoie (Connections
Productions), Jacques Turgeon (NFB)

A bird spies on a man who travels toward a
mysterious destination. Blocking the dri-
ver's path is a massive obstacle: an ele-
phant. The man tries everything to move
the animal, who refuses to cooperate. Yet
the solution is so obvious...

Voodoo

4:00 video

Director: André-Guy Landry

Producers: François Savoie (Connections
Productions), Jacques Turgeon (NFB)

A voodoo sorcerer chases a small, curious
monkey who has grabbed a bewitched doll.
It's a rollicking chase that takes the sorcer-
er on a whole series of wild adventures.

AU NOM DE LA MÈRE ET DU FILS

52:31 video
Director: Maryse Legagneur
Producer: Yves Bisaillon
Original French documentary produced by the NFB (French Program/Studio Documentary B)

The film paints a portrait of life in the Montreal neighbourhood of Saint-Michel for two youths of Haitian origin, whom we follow in their quest for hope and freedom. Not unlike their parents, who had to start from scratch on arriving in Canada, James and Le Voyou yearn to take wing, each in his own way. The film is a *cri de cœur* to the women of Haiti who, like the mothers of these two young men, sacrificed so much to give their children a better future.

BARDOS

26:00 video
Directors: Marie Belzil, Mariano Franco
Producers: Marie Belzil, Mariano Franco and Jacques Turgeon (NFB)
Original French documentary produced by Marie Belzil and Mariano Franco in co-production with the NFB (French Program/Quebec Regions Studio)

Zinkpé is a visual artist from Benin who arrives in Shawinigan for a street theatre festival. He will create "Zinkpé taxis," inspired by the ramshackle bush taxis of Africa. Zinkpé brings nothing with him; he will construct his work from what he finds around him. Then he will do a performance lasting several days that engages the public in an unusual manner.

BETWEEN: LIVING IN THE HYPHEN

43:43 video
Director: Anne Marie Nakagawa
Producer: Bonnie Thompson
English original documentary produced by NFB (English Program/North West Centre)

In Canada, diversity often means "one ethnicity + hyphen + Canadian," but what if you don't fit into an easy category? Meet a group of Canadians who are multi-ethnic in a world that wants to put each person into a single category. *Between* offers a provocative glimpse of the future: a movement away from hyphens, towards a celebration of fluidity and being mixed.

BOMBAY CALLING

70:14 video
Directors: Ben Addelman, Samir Mallal
Producer: Adam Symansky
English original documentary produced by NFB (English Program/Quebec Centre)

India is changing. A new generation of call-centre employees works late into the night and perfects English and American accents to sell to clients half a world away. They're paid more money than their parents ever dreamed of. *Bombay Calling* is a snapshot of their world.

BONNE CHANCE

76:18 video
Director: Marie-Geneviève Chabot
Producers: Colette Loumède, Éric Michel
Original French documentary produced by the NFB (French Program/Studio Documentary A) in co-production with Productions Capoté Circus

The adventures and soul-searching of the members of Capoté Circus, a group of street performers, during their 100-day expedition in West Africa. The young trail-blazers want to create a bit of circus magic, hold workshops for kids, and distribute condoms by the hundreds. The journey of this motley crew will be quite different from what they had originally expected.

CHEMINS DE MARIE, LES

80:20 HD
Director: Monique LeBlanc
Producers: Carol Babin, Monique LeBlanc (CinImages Productions), Kent Martin, Jacques Turgeon (NFB)
Original French documentary produced by CinImages Productions in co-production with the NFB (French Program/Acadia Studio)

Filmed a few months before the 2004 presidential election, this is a gripping view of an America living in fear. From a miserable neighbourhood in Detroit ravaged by crack and violence to the militarized border with Mexico, this potent road movie exposes the unbearable other side of the American Dream. Poetic and political, personal and universal, the film inspires us to give some thought to compassion.

CHEZ MADAME POULE/ AT HOME WITH MRS. HEN

7:52 film
Director: Tali Prévost
Producer: Marc Bertrand
Original multilingual animated short produced by the NFB (French Program/Animation and Youth Studio)

Poor Mrs. Hen! Her oldest chick is a temperamental tyke. He even turns up his beak at the meals she serves. One day, she decides to teach him a lesson. This touching and comical tale depicts the temper tantrums of a child and the efforts a loving mother makes to set her son on the right path.

CONTE DE QUARTIER

15:36 video
Director: Florence Mialhe
Producers: Dora Benousilio (Films de l'Arlequin), Marcel Jean (NFB)
Original multilingual animated short produced by Films de l'Arlequin in co-production with the NFB (French Program/Animation and Youth Studio)

Following the principal of Schnitzler's *La Ronde* (the action moves from one character to another, then to another), the film paints a portrait of a big-city neighbourhood, with its lovers and crooks, children and residents of all backgrounds.

CÔTÉ OBSCUR DE LA DAME BLANCHE, LE

102:09 video
Director: Patricio Henriquez
Producer: Colette Loumède
Original French documentary produced by the NFB (French Program/Studio Documentary A)

The *Esmeralda* is the Chilean navy's training vessel and a symbol of national pride. But after the 1973 coup d'état, it was used as a floating prison in the port of Valparaíso. Thirty years later, the victims of the dictatorship refuse to be silenced and they are demanding justice. The filmmaker seeks to comprehend how such horrors could emerge from a thing of such beauty.

COUNTRY

72:23 video
Director: Carole Laganière
Producers: Alain Corneau, Jacques Turgeon
Original French documentary produced by Les Productions de la Chasse-Galerie in co-production with the NFB (French Program/Acadia Studio)

They're cowboys, musicians, singers or just fans. As she accompanies them through the Quebec country-and-western festival circuit, filmmaker Carole Laganière discovers a culture marked by human warmth. Her insightful documentary examines the world of these enthusiasts who move from town to town in pursuit of their dream and helps us to understand their passion.

DANISH POET, THE

14:24 film
Director: Torill Kove
Producers: Lise Fearnley (Mikrofilm AS), Marcy Page (NFB)
English original short animation produced by Mikrofilm AS in co-production with NFB (English Program/Animation Studio)

Can we trace the chain of events that leads to our own birth? Is our existence just coincidence? The narrator considers these questions as we follow Kasper, a poet whose creative well has run dry, on a holiday to Norway. As Kasper's quest for inspiration unfolds, it appears that bad weather, an angry dog, a careless postman and other seemingly unrelated factors might play important roles in the big scheme of things after all.

DÉFI D'OLD CROW, LE

54:57 video
Director: Georges Payrastra
Producer: Claudette Jaiko
Original French documentary produced by the NFB (French Program/Ontario and West Studio)

In the Yukon's Far North, 280 Aboriginal people live in the village of Old Crow. The health of the children is a source of concern for Glenna Tetlich, a Vuntut Gwitchin Nation leader. In the 1950s, Father Jean-Marie Mouchet set up a cross-country ski program that produced several champions, including Glenna. The film shows how a handful of parents took control of the situation to ensure a future for their children.

DEHORS NOVEMBRE

6:49 film
Director: Patrick Bouchard
Producer: Michèle Bélanger
Original multilingual animated short produced by the NFB (French Program/Animation and Youth Studio)

To the tune of the Colocs' song "Dehors novembre," the film offers a poignant, reflection on death. The last dry fruit falling from a dead tree; a rat killed by a cat, itself run over by a car; a prostitute and client who give each other death; a drug addict who shoots up death; an AIDS patient who awaits death... Every dead person is equal and death always wins in the end.

DERNIER TRAPPEUR, LE

101:12 video
Director: Nicolas Vanier
Producers: Éric Michel and Claude Bonin (NFB)
Original French documentary produced by MC4 and TF1 Cinéma in co-production with the NFB (International Co-Production Unit)

Norman Winther is one of the last trappers to live in harmony with the magnificent Rocky Mountains, following a way of life based on knowledge of the land and respect for nature. With his long-time companion Nebaska and his loyal sled dogs, Norman draws viewers into another world based on the rhythm of the seasons.

DIAMETER OF THE BOMB

85:29 HD
Directors: Andrew Quigley, Steven Silver
Producers: Paul Goldin, Georgina Townsley (Rainmaker Film), Claude Bonin (NFB)
English original documentary produced by Rainmaker Film Limited in co-production with NFB for the UK Film Council and the BBC (English Program/International Co-Production Unit)

Since the renewed Intifada began in 2000, there have been over 75 Palestinian suicide bombings. This is the story of one, the bombing of Bus 32 in Jerusalem in 2002. The film connects the stories of a group of ordinary Israelis—Jews and Arabs. Each of them holds a clue to someone who died that day.



SILENT MESSENGERS

DIRECT AVANT LA LETTRE, LE

50:04 video

Director: Denys Desjardins

Producer: Christian Medawar

Original French documentary produced by the NFB (French Program/Studio Documentary B)

Thanks to the innovative techniques and adventurous spirit of pioneering directors, among whom Michel Brault played a key role, a new type of filmmaking was born in the late 1950s and early 1960s. Infused with a strong desire to move closer to ordinary people, direct cinema came into being through a series of innovations and in a spirit of freedom. (Included in the *Mémoire Collection* DVD *Michel Brault Œuvres 1958-1974 Works*)

DREAMS COME TRUE: A SHELDON COHEN RETROSPECTIVE

15:22 film

Director: Sheldon Cohen

Producer: Marcy Page

English original documentary produced by NFB (English Program/Animation Studio)

Author Roch Carrier hosts this documentary retrospective of the work of animation director Sheldon Cohen. Carrier offers anecdotes and insight about Cohen's movies, created over the past 30 years at the National Film Board of Canada. Excerpts of many of Sheldon Cohen's films are included in the documentary.

ENFANTS DE LA COURONNE, LES

45:31 video

Director: Andrée Cazabon

Producers: Robert Charbonneau

(Les Productions R. Charbonneau), Claudette Jaiko (NFB)

Original French documentary produced by Les Productions R. Charbonneau in co-production with the NFB (French Program/Ontario and West Studio)

The filmmaker tracks four young people for 10 months as they prepare to leave foster care. Leah, Myrtho, Emily and Chantal, all between 16 and 20 years old, give us candid glimpses into their lives. Beyond their personal stories, all four speak disdainfully about an inept, overburdened foster-care system. Though the comments are frank and heartbreaking, the documentary never adopts a sensationalist tone.

GIFT OF DIABETES, THE

58:24 video

Directors: John Paskievich,

O. Brion Whitford

Producer: Joe MacDonald

English original documentary produced by NFB (English Program/Prairie Centre)

In Indian country, diabetes is often a death sentence. When Aboriginal filmmaker Brion Whitford found out he had Type 2 diabetes, he was overwhelmed by the number of medications he was prescribed. Brion believed the answers he needed might lie in traditional Native healing. This documentary marks his journey and efforts to understand why diabetes is such an epidemic among Native people.

HÉROÏNES DE L'OMBRE, LES

24:00 video

Director: Aurélie Resch

Producers: Danièle Caloz (Médiatique Inc.) and Claudette Jaiko (NFB)

Original French documentary produced by Médiatique Inc. and the NFB (Ontario and West Studio)

The documentary takes an admiring look at volunteers, the invisible pillars of our society. Through portraits of two exceptional women—Marie-Josée, volunteer firefighter, and Pierrette, volunteer escort for disabled persons—the film sheds new light on this world.

HISTOIRE D'ÊTRE HUMAIN

107:06 and 49:19 video

Director: Denys Desjardins

Producer: Yves Bisailon

Original French documentary produced by the NFB (French Program/Studio Documentary B)

Entering the daily lives of "problem cases" at a Montreal secondary school that sits at the bottom of the school performance rankings, filmmaker Denys Desjardins sweeps away preconceptions about the quality of teaching in disadvantaged neighbourhoods and the alleged delinquency of the kids who live there.

HISTOIRE TRAGIQUE AVEC FIN HEUREUSE

7:40 film

Director: Regina Pessoa

Producers: Patrick Eveno, Jacques-Rémy Girerd (Folimage), Abi Feijo (Ciclope Filmes) and Marcel Jean (NFB)

Original French animated short produced by Folimage and Ciclope Filmes in co-production with the NFB (French Program/Animation and Youth Studio)

Once upon a time, there was a little girl whose heart beat faster and harder than other people's hearts. She said she was a bird but no one listened to her until one day, her body was transformed and she was able to fly away. And people no longer knew whether someone was dying or someone was being born. But one thing is true: they all would have liked to die that way.

HOMME QUI ATTENDAIT, L'

7:24 computer animation

Director: Theodore Ushev

Producers: Susan Fuda, R. Bruce Johnson (Valkyrie Films) and Marc Bertrand (NFB)

Original French animated short produced by Valkyrie Films in co-production with the NFB (French Program/Animation and Youth Studio)

A man waits outside a door. What lies behind? The truth he seeks or more doors? Stark animation and a powerful expressionist line bring to life this compelling short, based on Kafka's parable "Before the Law." It recounts an absurd, fruitless quest for truth in a world where metaphysics and bureaucracy collide.

I CAN MAKE ART

Director: Jane Churchill

Producer: Tamara Lynch

Original English documentary produced by NFB (English Program/Quebec Centre)

The 6-part series *I CAN MAKE ART* takes a kid's eye view on a diverse group of Canadian visual artists. Intended for 9- to 12-year-olds, the art activities use simple materials and techniques to encourage kids to try the projects at home!

I CAN MAKE ART... like Andrew Qappik

11:22 video

Students see how pictures can tell stories through Andrew Qappik's images, which reflect aspects of Inuit culture and his life in the North. They prepare designs for self-portrait relief prints.

I CAN MAKE ART... like Emily Carr

10:44 video

Working together, kids create a giant forest mural inspired by Emily Carr. Along the way, they discover Carr's unusual world and the inspirations for her haunting landscapes.

I CAN MAKE ART... like Kai Chan

11:21 video

In a sculpture workshop, young artists learn how 2-D becomes 3-D, using strips of bamboo and masking tape to create works inspired by a textile artist.

I CAN MAKE ART... like Marcelle Ferron

10:41 video

Students look into the world of Marcelle Ferron's abstract art and discover the beauty and passion of her work. Then they create cellophane stained glass panels and spatula paintings.

I CAN MAKE ART... like Maud Lewis

12:03 video

Touring Maud Lewis's tiny house, which is adorned floor to ceiling with her colourful paintings, kids are inspired to decorate their own world. With the help of folk artist Kyle Jackson, they create a collective folk art painting depicting their downtown Halifax neighbourhood.

I CAN MAKE ART... like Ron Noganosh

15:43 video

Inspired by the humour in Ron Noganosh's sculptures made of found objects, a group of budding artists turn everyday items into art.

INTO THE NIGHT

78:05 video

Director: Annette Mangaard

Producer: Silva Basmajian

English original documentary produced by NFB (English Program/Ontario Centre)

This personal narrative addresses a universal subject, that of insomnia. The film combines interviews, nightscape visuals, animation, archival footage and voiceover narration.

INVASION OF THE SPACE LOBSTERS

6:47 film

Director: Janet Perlman

Producer: Michael Fukushima

English original short animation produced by NFB (English Program/Animation Studio) in partnership with the Canadian Labour Congress, with the financial participation of Alberta Federation of Labour, Canadian Auto Workers, Canadian Union of Postal Workers, Canadian Union of Public Employees, Columbia Institute, Nova Scotia Federation of Labour, Public Service Alliance of Canada, UFCW, United Steel Workers of America and Department of Human Resources and Skills Development Canada.

An advanced race of giant lobsters from outer space lands on Earth but no one knows why. An utter failure of communication catapults the world towards Armageddon bisque! What can save us? A little straight talk? Janet Perlman weaves a madcap parable pitting the virtues of clear language against baffle gab.

KIDS TALKIN' ABOUT DEATH

19:51 video

Director: Sue Huff

Producer: Jennifer Torrance

English original documentary produced by NFB (English Program/North West Centre)

This film opens up a difficult topic with humour and candour. Weaving together interviews with eleven pre-teen kids, animations of their artwork and an upbeat soundtrack, *Kids Talkin' About Death* is alternately funny, surprising, refreshing and thoughtful.

LÉONARD FOREST : CINÉASTE ET POÈTE

52:00 video

Director: Rodolphe Caron

Producers: France Gallant (Productions

Appalaches), Jacques Turgeon (NFB)

Original French documentary produced by Les Productions Appalaches in co-production with the NFB (French Program/Acadia Studio)

Fifty years after he made his first film, Léonard Forest, a pioneer of French-Canadian cinema, faces the camera and describes his own career as a poet, filmmaker and producer. Rodolphe Caron's documentary moves from portrait to self-portrait as it presents an Acadian artist whose words contain a healthy dose of intelligence and humility.

LIFE INSIDE OUT

73:26 video

Director: Sarah Zammit

Producer: Peter Starr

English original documentary produced by NFB (English Program/Ontario Centre)

This character-driven documentary explores the complex and often frustrating experiences of a group of older women in the Canadian federal prison system.

MARRON—LA PISTE CRÉOLE EN AMÉRIQUE

85:00 and 52:04 video

Director: André Gladu

Producer: Colette Loumède

Original French documentary produced by the NFB (French Program/Studio Documentary A)

Louisiana's Creole culture helped shape the New World and contributed to the emergence of jazz. But what remains of this unique, mixed-race society? In this second part of his *La piste Amérique* series, filmmaker André Gladu goes back in history to uncover the hidden story of the Maroons, escaped slaves who passed on their spirit of resistance to the Creoles.

MÉCHANT TRIP, LE

70:49 video

Director: Ilan Saragosti

Producer: Claudette Jaiko

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

The beckoning road west in search of self. Mélo and Ti-criss made the trip all the way from Quebec and now, still minors, they live on the streets of Vancouver. For the moment, their only certainty is love. From homelessness to hard knocks to drugs, they search for themselves and their place in society. A journey full of unexpected twists and turns, with a shocking ending.

MIRACLE PLANET SERIES

Producers: Wally Longul (NHK Japan),

Joanne Carrière (NFB)

English original 5-part documentary produced by NHK Japan in co-production with NFB (English Program/International Co-production Unit) with Tele Images International, Telepool International and NHK Enterprises 21 Inc., in association with Discovery Channel Canada and the Science Channel.

Human beings are the product of a long history of evolution of life. The series takes us on a grand journey through the past 4.6 billion years.

Episode 1 — The Violent Past

49:53 HD

Director: Hideki Tazuke

The planet Earth was born out of chaos and disaster. This episode transports us to this breathtaking genesis, the violent past that created the fragile conditions for life itself.

Episode 2 — Snowball Earth

49:53 HD

Director: Hideki Tazuke

The last ice age ended only a few thousand years ago, but there were earlier periods when the entire world was frozen. This episode takes us back more than two billion years, to this first ice age.

Episode 3 — New Frontiers

49:53 HD

Director: Shigenori Mizuno

For billions of years, life existed only in the oceans. But about 350 million years ago, some of those life forms began to explore land. This episode recreates the remarkable adaptation of these animals that first came ashore.

Episode 4 — Extinction and Rebirth

49:53 HD

Director: Shin-ya Ide

About 250 million years ago, all life nearly disappeared. Scientists believe the cause was an eruption of Earth's molten core, triggering global climate change. The drop in oxygen levels allowed dinosaurs to rise to supremacy, but they too would suffer a catastrophic end. This episode chronicles the early rise of the mammal as the dominant creature.

Episode 5 – Survival of the Fittest

49:53 HD

Director: Keizo Izuta, Masatoshi Kaneko, Hideki Tazuke

The human race is here today because of its ability to adapt. And about six million years ago, some primates may have begun to walk upright. This episode walks us down the incredible evolutionary pathway that has brought humans to their dominant position on the planet.

MOHAWK GIRLS

53:03 video

Director: Tracey Deer

Producers: Christina Fon, Linda Ludwick, Joanne Robertson (Rezolution Pictures International), Adam Symansky (NFB)

English original documentary produced by Rezolution Pictures International in co-production with NFB (English Program/Quebec Centre) with the financial participation of the Film and Television Tax Credit - Gestion SODEC, SODEC - Programmes d'aide aux jeunes créateurs, and the Canadian Film or Video Production Tax Credit, in association with APTN, and with the collaboration of Télé-Québec.

Kahnawake filmmaker Tracey Deer takes us inside the lives of three Mohawk teens as they tackle the same issues of identity, culture and family she faced a decade earlier. *Mohawk Girls* provides a surprising look at modern Aboriginal youth culture. It reveals the hope, heartache and promise of growing up Native at the beginning of the 21st century.

MOMENTUM PROGRAM

Momentum offers emerging documentary filmmakers an intensive seminar covering the main components of the filmmaking process, from development to postproduction. Four filmmakers are then selected to spend five weeks each making a short documentary film.

English original documentaries produced by NFB (English Program/Ontario Centre)

Glove Story

10:59 video

Director: Sarah Lazarovic

Producer: Gerry Flahive

In 2005, Magda Zimmering, 82, lost a glove, one of a pair that was a gift from her late husband. She contacted the *National Post's* Lost Mitten Registry in the hopes of finding the item. Through photos and Magda's stories, we come to know a strong feisty woman who fights for what she believes in.

Selwyn

12:22 video

Director: Bryan Friedman

Producer: Peter Starr

Selwyn is the story of a man's refusal to let racism, standardized tests and elitism prevent him from becoming a lawyer.

Smudge

12:13 video

Director: Gail Maurice

Producer: Gerry Flahive

Smudge portrays the spiritual practices of Native women in an urban setting. Smudging with sweetgrass and sage is a form of prayer, and these women pray in the open, under the full moon, in the streets, in their offices.

MY ANCESTORS WERE ROGUES AND MURDERERS

55:12 video

Director: Anne Troake

Producer: Kent Martin

English original documentary produced by NFB (English Program/Atlantic Centre)

The Troakes of Twillingate first settled in Newfoundland over 300 years ago and have long been known as a sealing family. They built their livelihood from what has now become a volatile and violent debate in animal politics. The Troake family has been known as "the voice of reason" within this debate. Filmmaker and artist Anne Troake, a descendant of the formidable family, embarks on a personal exploration of her clan.

MY FATHER, MY TEACHER

52:00 video

Directors: Dennis Allen, Ken Malenstyn

Producers: Ken Malenstyn (Mackenzie Delta Films Ltd, Big Red Barn Media group Inc.), Selwyn Jacob (NFB, English Program/Pacific Centre) in association with Aboriginal Peoples Television Network, with the participation of the Canadian Television Fund created by the Government of Canada and the Canadian Cable Industry, in association with Knowledge Network, with the participation of the CanWest Western Independent Producers Fund, with the assistance of Enbridge, the Province of British Columbia Film Incentive BC, the Canadian Film or Video Production Tax Credit, and with the assistance of Rogers Telefund.

Inuvialuit filmmaker Dennis Allen explores his relationship with his father. Unlike the elder Allen, Dennis grew up during the period of residential schools and the "reform" of traditional culture. The result was a loss of identity and a struggle with addiction. Dennis seeks to rebuild their relationship and his connection to their culture.



NORTHERN SIGHTS YUKON FILM COMPETITION

In 2004 three projects were selected under the Northern Sights pilot program and premiered at Dawson International Short Film Festival: *Dogs in Concert* by Werner Walcher, *Our Town Faro* by Mitch Miyagawa and David Oppenheim, and *Yukon Morning* by Mark Hill.

Our Town Faro

8:31 video

Directors: Mitch Miyagawa,

David Oppenheim

Producer: Sven-Erik Eriksen

English original documentary produced by NFB (English Program/Pacific Centre)

Faro, in the Yukon, was built with the modern amenities of a mining town poised for success. When plummeting metal prices caused the Anvil Mine to shut down, it seemed that Faro was destined to become a ghost town. But Murray Hampton, mayor and real estate agent, is determined to bring his town back to life. This film won the NFB Northern Sights 2004 Competition.

OMDC CALLING CARD PROGRAM

A training program for emerging documentary filmmakers, the Al Waxman Documentary Calling Card Program is part of OMDC's New Voices New Visions.

The Al Waxman Calling Card Program is an initiative of the Ontario Media Development Corporation in partnership with the National Film Board of Canada, and TVOntario, with the participation of Documentary Organization of Canada (DOC) and Hot Docs Canadian International Documentary Festival. Developed in association with the Canadian Broadcasting Corporation and the assistance of the Canadian Independent Film and Video Fund.

9 Months, 6 Blocks

28:36 video

Director: Chris Romeike

Producers: Leslie Thomas (Mastice productions), Peter Starr (NFB)

English original documentary produced by NFB (English Program/Ontario Centre)

Toronto's Parkdale neighbourhood is Canada's cultural mosaic at its inner-city grittiest. This film turns the camera on three of its citizens. Jade, 18, a former gangster; Peter, 67, an authority on Parkdale's history and an enthusiastic booster; and Tsering, a widow from Nepal who finds support in the local Tibetan community.

Cheating Death

24:29 video

Director: Eric Geringas

Producers: Rosalie Bellefontaine (Death Defying Productions), Peter Starr (NFB)

English original documentary produced by Death Defying Productions in co-production with NFB (English Program/Ontario Centre)

At 13, Gyasi Ferdinand was a kid from Trinidad living with his mom in suburban Toronto. By 17, Gyasi was making up to \$2000 a night selling crack cocaine in Regent Park. But at 25 he lost it all when bullets from a rival dealer's gun left him near death. This documentary is a journey into the world of drugs, gangs and guns, a world much talked about but rarely understood.

Harvest Queens

27:56 video

Director: Julia Nunes

Producers: Janis Hass (Shakalaka Productions), Peter Starr (NFB)

English original documentary produced by Shakalaka Productions and in co-production with NFB (English Program/Ontario Centre) in association with TVOntario.

Each year, farming communities across Canada celebrate the harvest with a fall fair. In the Ontario town of New Liskeard, nothing packs a crowd like the Harvest Queen pageant. The film paints a portrait of three exceptional young women from very different backgrounds as they form unlikely bonds during the run-up to the pageant.

OUR CITY OUR VOICES PROGRAM

An oral history video project that encourages Aboriginal communities to record their stories while training the next generation of storykeepers. This project is part of Storyscapes, a City of Vancouver initiative.

Follow the Eagle and Slo-Pitch

21:51 video

Directors: Lorraine Fox, David Moosetail,

Mary Suchell, Vera Wabegijig,

Louise Lagimodiere

Producer: Selwyn Jacob

English original documentary produced by NFB (English Program/Pacific Centre)

During the summer of 2004, Aboriginal people from the Downtown Eastside of Vancouver got a chance to tell stories of their community through their eyes. Training in video and storytelling gave students the tools to produce two short videos. *Follow the Eagle* reminds us of the importance of Elders, especially in the inner city. *Slo-Pitch* tells the story of the Slo-Pitch League, which has created family-oriented recreation in the heart of the city for over 25 years.

PAS DE PAYS SANS PAYSANS

89:55 video

Director: Ève Lamont

Producers: Nicole Hubert (Les Productions du Rapide-blanc) and Colette Loumède (NFB)

Original French documentary produced by Les Productions du Rapide-blanc in co-production with the NFB (French Program/Studio Documentary A)

All over the planet, agriculture is in crisis. Driven by the forces of globalization, rampant agribusiness is harming the environment and threatening the survival of family farms. From the viewpoint of farmers in Quebec, Western Canada, Vermont and France, this documentary speaks out against the damage caused by large-scale industrial farming.

PEGI NICOL: SOMETHING DANCING ABOUT HER

69:04 video

Director: Michael Ostroff

Producers: Silva Basmajian, John Walker

English original documentary produced by NFB (English Program/Ontario Centre)

This is a documentary about a Canadian painter, Pegi Nicol MacLeod (1904-1949). A radical, with ties to the burgeoning Canadian left, she broke with the predominant school of Canadian landscape painting and started to paint and draw the energy of people and the cities.

PRINTEMPS FRAGILES

2 x 52:00 video
Director: André Melançon
Producers: Francine Forest,
Monique Huberdeau (Sherpas Films),
Colette Loumède (NFB)
Original French documentary produced by Sherpas
Films in co-production with the NFB (French
Program/Studio Documentary A)

The film follows a small group of children with difficulties who attend a centre founded by Dr. Gilles Julien in order to forge healthy bonds and build inner strength. Filmmaker André Melançon was himself a volunteer at the centre. Through shared tasks and recreational activities, the young people carve out a path to self-confidence and harmony, helped on their journey by adult educators and volunteers.

PRISONNIERS DE BECKETT, LES

85:15 film
Director: Michka Saäl
Producers: Jacques Debs, Delphine Morel (ADR Productions), Joseph Illel,
Julie Bergeron (Quatre par Quatre Films),
Joanne Carrière, Éric Michel (NFB)
Original French documentary produced by ADR
Productions and Quatre par Quatre Films in co-pro-
duction with the NFB (International Co-Production
Unit)

A true story of five inmates in a high-security prison in Sweden where a young actor, Jan Jonson, decides to stage *Waiting for Godot* with a cast of prisoners. The actors are permitted to go on tour outside the prison walls, and they take the opportunity to escape. The film weaves an existential web of freedom through the poetic power of Beckett's theatre and the songs of Bob Dylan.

QUI A TIRÉ SUR MON FRÈRE?

95:29 video
Director: Germán Gutiérrez
Producers: Carmen Garcia (Argus Films),
Yves Bisaillon (NFB)
Original French documentary produced by Argus
Films in co-production with the NFB (French
Program/Studio Documentary B)

Some phone calls can turn your life upside down. That's what happened to filmmaker Germán Gutiérrez when he got a call from Colombia informing him there had just been an assassination attempt on his older brother Oscar, a well-known political activist. The filmmaker, who has been living in Montreal for the past thirty years, recounts his quest to find the hired gunmen who tried to kill Oscar and to expose the roots of the violence that has taken hold of his native country.

READING ALISTAIR MACLEOD

88:52 HD
Director: William D. MacGillivray
Producers: Terry Greenlaw (Picture Plant Limited), Kent Martin (NFB)
English original documentary produced by Picture
Plant Limited in co-production with NFB (English
Program/Atlantic Centre) with the participation of the
Canadian Television Fund, in association with IFC:
The Independent Film Channel, with the assistance of
the Canadian Film or video Production Tax Credit, the
Nova Scotia Film Industry Tax Credit, and in associ-
ation with the CBC Atlantic Region and the Canadian
Broadcasting Corporation.

This portrait of Alistair MacLeod, one of Canada's greatest living writers, features appearances by authors Margaret Atwood, David Adams Richards, Colm Toibin, Russell Banks, Lisa Moore and Wayne Johnston. Grounding his life and fuelling the themes of his work are the stunning landscape of Cape Breton Island and his extended family.

REEL DIVERSITY COMPETITION

The Reel Diversity Competition is a National Film Board of Canada initiative in partnership with CBC and CBC Newsworld.

Breakin' In: The Making of a Hip Hop Dancer

55:16 video
Director: Elizabeth St. Philip
Producer: Silva Basmajian
English original documentary produced by NFB
(English Program/Ontario Centre)

The edgy documentary takes us into the lives of three young women and explores how the growing sexualization in hip hop and rap videos has transformed their personal values, relationships and concepts of beauty and self-image.

Cricket and the Meaning of Life

51:04 video
Director: Sanjay Talreja
Producer: Gerry Flahive
English original documentary produced by NFB
(English Program/Ontario Centre)

Brian Gale coaches a Toronto squad of young, mostly immigrant, South Asian cricketers. Training for their first foreign trip as a team, these young athletes wonder if they and the sport they love will ever be accepted as truly Canadian.

Me and the Mosque

52:45 video
Director: Zarqa Nawaz
Producer: Joe MacDonald
English original documentary produced by NFB
(English Program/Prairie Centre)

Zarqa Nawaz visits mosques across Canada, where many women find themselves praying in balconies, behind screens and in rooms with one-way glass. With the marginalization of women's spaces becoming a hot issue in the Muslim community, the Regina-based filmmaker explores how women are struggling to get back the equal space that historically belongs to them.

Race Is a Four-Letter Word

55:19 video
Director: Sobaz Benjamin
Producer: Annette Clarke
English original documentary produced by NFB
(English Program/Atlantic Centre)

Director Sobaz Benjamin highlights Canadian conflicts around race and the politics of identity in a documentary that follows three artists/friends. *Race Is a Four-Letter Word* teaches us that the soul has no colour. Yet, we also learn that race is a marathon we are all forced to run.

Why Thee Wed?

50:00 video
Director: Cal Garingan
Producers: Selwyn Jacob
English original documentary produced by NFB
(English Program/Pacific Centre)

This timely documentary looks at the experiences of some BC couples who fought for the right to marry their same-sex partners. Their stories unfold against the current debate.

RUPTURE

3:17 computer animation
Director: Jean Detheux
Producer: Marcel Jean
Original multilingual animated short produced by the
NFB (French Program/Animation and Youth Studio)

This short abstract film, full of dark undertones, unfolds like a fleeting dream, where forms appear and disappear like ghosts in the midst of nocturnal chaos. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome.

SHINING MOUNTAINS SERIES

Director: Guy Clarkson
Producers: Guy Clarkson (Shining
Mountains Film Production Ltd), Bonnie
Thompson (NFB)
English original 4-part documentary produced by
Shining Mountains Film Production Ltd in co-pro-
duction with NFB (English Program/North West
Centre)

Episode 1 – the Ancient Ones

47:30 HD
Guy Clarkson, mountain guide, pilot and cinematographer, takes off in his bush plane to film the Rocky Mountains. He examines the ancient rock, ice, flora and fauna that, till modern times, have adjusted to nature's changes. Now, the damage to ecosystems has approached a critical point.

Episode 2 – Land of Riches

47:29 HD
Clarkson joins modern-day adventurers and historians to relive how the earliest visitors revelled in a land of riches. It's a journey by dog team, locomotive, canoe and climbing party to the roof of the Canadian Rockies.

Episode 3 – On the Edge

47:29 HD
Clarkson examines the current state of human encroachment in the Rocky Mountains. He skis with a heliski pioneer, hill climbs with snowmobilers, rides trails with park wardens and talks to a First Nations chief.

Episode 4 – Once and Future Wild

47:25 HD
Clarkson completes his mountain odyssey with a search for solutions. He finds business, government and local residents joining forces and meets a cross-section of mountain people who are getting political.

SHORTS IN MOTION MICROMOVIES

Producers: Simone Urdl, Jennifer Weiss (Foundry Films Inc), Silva Basmajian (NFB)
English experimental material produced by Foundry Films Inc in co-production with NFB (English Program/Ontario Centre)

Go Limp

4:34 video

Director: Sudz Sutherland

The simple idea of a childhood protest turns into an adult's tactic to evade overtime and a speeding ticket.

I'm Sorry

5:49 video

Director: Mark McKinney

Is there anyone you owe an apology to?

Unlocked

4:25 video

Director: Sook-Yin Lee

Lydia is driven crazy by the bicycle locked to the front of her house. Her attempt to remove it leads to her own heartbreaking liberation.

SHREDDED

22:00 video

Directors: Richard Gaudio, Douglas C. Taplin

Producer: Jennifer Torrance

English original documentary produced by NFB (English Program/North West Centre)

This film presents a group of teenage boys who want to transform their bodies, to become "shredded." They talk about the pressures they feel, the desire to change, the strategies they resort to and the risks they take along the way.

SIGWAN

12:58 HD

Director: Alanis Obomsawin

Producer: Alanis Obomsawin

French original fiction/animation produced by NFB (English Program/Quebec Centre)

Sigwan tells the story of a young girl who is comforted and counselled by the animals of the forest. Written, directed and produced by the eminent filmmaker Alanis Obomsawin, the film addresses issues of exclusion that exist within many communities around the world. Visually breathtaking, this is a simple yet transformative parable of acceptance.

SILENT MESSENGERS

93:35 HD

Director: William D. MacGillivray

Producers: Terry Greenlaw (Picture Plant Limited), Annette Clarke (NFB)

English original documentary produced by Picture Plant Limited in co-production with NFB (English Program/Atlantic Centre) with the participation of the Canadian Television Fund created by the Government of Canada and the Canadian cable industry, Telefilm Canada - Equity Investment Program and CTF: Licence Fee Program, in association with CTV and IFC: The Independent Film Channel, with the assistance of the Canadian Film or Video Production Tax Credit, and with the assistance of the Nova Scotia Film Industry Tax Credit.

This documentary explores the mysteries of the Inuksuit, those powerful objects that mark the landscape of the North. The Inuksuit are sacred signs of the Inuit and their ancestors. The filmmakers traverse Cape Dorset and Igloolik in search of these stone symbols and their meanings.

SOUFFLE DU DÉSERT, LE

79:27 video

Director: François Kohler

Producers: Heinz Dill, Xavier Grin (XL Productions), Yves Bisailon, Christian Medawar (NFB)

Original French documentary produced by XL Productions, TSR/SSR idée suisse, Arte G.E.I.E. and Instant Film in co-production with the NFB (French Program/Studio Documentary B)

Thirteen men have gathered at the edge of the Sahara for a physical and emotional adventure: a 15-day trek and a chance to rethink their lives and male identities. The film exposes the participants' innermost thoughts about their families, their roles as fathers, their relations with women, their sexuality and their thoughts on power, aggressiveness, fear and performance.

SPIRIT DOCTORS

40:01 video

Director: Marie Burke

Producer: Bonnie Thompson

English original documentary produced by NFB (English Program/North West Centre)

This journey into traditional Native medicine introduces Mary and Ed Louie. Though many healing practices are considered too sacred to be filmed, Mary and Ed decide to allow the cameras to record for the purposes of teaching others. From the Smilkameen Valley to Vancouver, *Spirit Doctors* reveals life rarely seen.

TABAC, LA CONSPIRATION

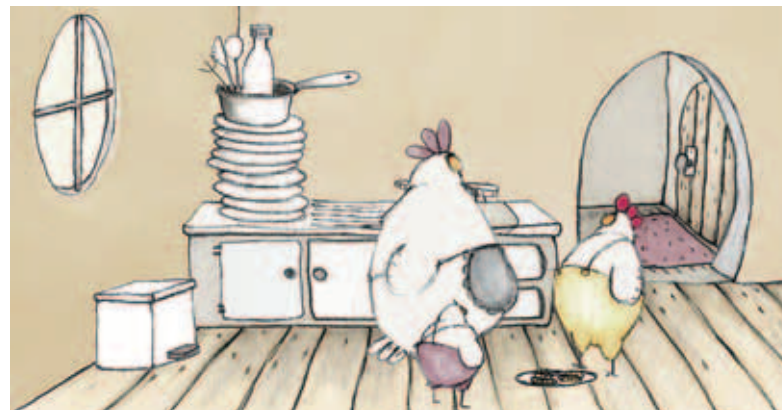
92:38 and 51:48 video

Director: Nadia Collet

Producers: Marie Hélène Ranc (Kuiv Productions), Joanne Carrière (NFB)

Original French documentary produced by Kuiv Productions in co-production with the NFB (International Co-Production Unit)

A gripping investigation covering three continents, Nadia Collet's film exposes the vast conspiracy of a criminally negligent industry that conquers new markets through corruption and manipulation. With its diverse viewpoints, shocking interviews and riveting images, the film deftly defines the issues in a complex situation where private interests and the public good collide.



AT HOME WITH MRS. HEN/CHEZ MADAME POULE

TALESPINNERS COLLECTION

Asthma Tech

7:09 film

Director: Jonathan Ng

Producer: Michael Fukushima

English original short animation produced by NFB (English Program/Prairie Centre)

In this semi-autobiographical animated film, director Jonathan Ng turns upside down the entire notion of being "not like the others." *Asthma Tech* tells the story of a boy with asthma who is not able to participate in all the everyday activities of his friends and classmates.

Girl Who Hated Books, The

7:21 film

Director: Jo Meuris

Producer: Tamara Lynch

English original short animation produced by NFB (English Program/Animation Studio)

Meena hates reading. One day while searching for her kitten, Meena is introduced to the magical worlds within books, and nothing, as they say, is the same after that.

Jaime Lo, small and shy

7:48 film

Director: Lilian Chan

Producer: Michael Fukushima

English original short animation produced by NFB (English Program/Prairie Centre)

Jaime Lo, small and shy, deals with the all-too-frequent ordeal experienced by families facing financial hardships: the parents are obliged to live apart for months, sometimes separated by continents or oceans.

TÊTE À TÊTE À TÊTE

12:47 film

Director: Marv Newland

Producers: Svend-Erik Eriksen,

Marcy Page

English original short animation produced by NFB (English Program/Pacific Centre) in association with Justice Canada. Without words.

This short animated film is the latest addition to the *ShowPeace* series on conflict resolution. This scenario explores conflict with those who are close to you and explores issues of conformity and tolerance of difference.

THERE'S NO "I" IN HOCKEY

24:01 video

Director: Dennis Jackson

Producers: Dennis Jackson, Melanie

Jackson (Dark Thunder Productions Inc),

Anand Ramayya, Michael Scott (NFB)

English original animation/fiction produced by Dark Thunder Productions Inc in co-production with NFB (English Program/Prairie Centre) with the participation of the Canadian Television Fund created by the Government of Canada and the Canadian cable industry, the Saskatchewan Film Employment Tax Credit and the Canadian Film or video Production Tax Credit, and in association with Aboriginal Peoples Television Network.

This stop-motion animated film portrays life on a fictional Cree reserve in northern Saskatchewan. *There's No "I" in Hockey* is the pilot for a possible television series entitled "Wapos Bay."

THEY CHOSE CHINA

52:26 HD

Director: Shuibao Wang

Producer: Claude Bonin

English original documentary produced by 13 Production and Arte France in co-production with NFB (English Program/International Co-Production Unit) with the participation of the Centre national de la cinématographie and the collaboration of China Intercontinental Communication Centre.

At the end of the Korean War, a number of POWs were captured by the Chinese Army and marched to camps. Among them were 21 American soldiers who decided to stay in China. In the mid '50s, at the height of McCarthyism, many people believed that these young men had been brainwashed by the Chinese communists. What really happened?

TOWER BAWHER

3:46 computer animation

Director: Theodore Ushev

Producer: Marc Bertrand

Original multilingual animated short produced by the NFB (French Program/Animation and Youth Studio)

Tower Bawher is like a whirlwind tour of a movement in modern art: Russian constructivism. Over the same stirring Georgy Sviridov music that opened the Soviet regime's nightly newscast in the 1970s, Ushev highlights line, form and dynamic rhythms in place of volume and static mass.

TRUDEAU'S OTHER CHILDREN

67:46 video

Director: Rohan Fernando

Producer: Kent Martin

English original documentary produced by NFB (English Program/Atlantic Centre)

This film is a journey across Canada and into the hearts and minds of three musicians. It also delves into the successes and failures of Canada's great multicultural experiment. The lives of Vineet Vyas, Mei Han and Asif Ilyas are interwoven with Pierre Trudeau's early travels at the end of the 1940s when he backpacked across a war-torn planet.

TRUE STORY OF SAWNEY BEANE, THE

10:39 film

Director: Elizabeth Hobbs

Producers: Katja Anderson (Red Kite Animation Limited), Michael Fukushima (NFB)

English original short animation produced by Red Kite Animation Limited in co-production with NFB (English Program/Animation Studio) in association with Scottish Screen.

In Scotland in 1595, the story of marauding cannibal Sawney Beane ends and the legend begins. But as with all stories misted by time, the legend tells only a small part of the whole truth.

TZARITZA

6:58 computer animation

Director: Theodore Ushev

Producer: Marc Bertrand

Original French animated short produced by the NFB (French Program/Animation and Youth Studio)

Lili sorely misses her grandmother, who lives at the other end of the world near the Black Sea. On its shores, Lili once found a *tzaritz*, a magic shell that makes dreams come true. Tzaritz, or little queen, is also what her grandma calls Lili. The little girl soon hatches a clever plan to bring her grandma to Montreal and make her father a happy man.

UN ENFANT PAS COMME LES AUTRES

11:20 video

Director: Anna Barczewska

Producer: Claudette Jaiko

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

Jan Maka was a child like any other, until his family's lives were turned upside down when it was discovered he had autism. Through the voice of Jan's devoted mother and the comments of specialists, this touching short film introduces us to the demanding reality of autism, a condition characterized by a reduced ability to communicate with the outside world.

UN QUARTIER À LIVRER

44:19 video

Director: Feroz Mehdi

Producer: Yves Bisaillon

Original French documentary produced by the NFB (French Program/Studio Documentary A)

Thousands of kilometres separate Kanpur, India, from Hochelaga-Maisonneuve, a neighbourhood in Montreal. But to the filmmaker, the connections are evident. For the duration of the film, he becomes a delivery boy for a local convenience store, using a three-wheeler to make his deliveries. That leads him on a fascinating cinematographic journey that reveals another face of poverty, mid-way between Quebec and the Indian subcontinent.

UN TOIT, UN DROIT

51:00 video

Directors: Martine Asselin, Marco Dubé, François Mercier, François Perreault, Lisa Sfriso

Producers: Pauline Voisard (Video Femmes), Jacques Turgeon (NFB)

Original French documentary produced by Vidéo Femmes (Pauline Voisard) in co-production with the NFB (French Program/Quebec Regions Studio)

Is it normal for a family with five children to be on the street on July 1? What kind of system allows a multinational to evict tenants with only two weeks' notice? Five videomakers set out with their cameras to meet tenants and landlords in Quebec and Europe. They ask a vital question: Should housing not be a right for all citizens?

UNE ÉCOLE SANS FRONTIÈRES

51:00 video

Director: Nadine Valcin

Producer: Claudette Jaiko

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

At École Étienne-Brûlé, a high school in Ontario, all classes are given in French. The students, many of whom are recent immigrants, form an island of French speakers in a sea of English. The filmmaker follows several of these young people during the school year, revealing their diversity and the formidable challenges they face every day in a multi-ethnic world.

U.S.ASSEZ!

23:50 video

Director: Paul Bossé

Producers: Jean-Claude Bellefeuille

(Bellefeuille Production Ltée), Jacques

Turgeon (NFB)

Original French documentary produced by Bellefeuille Production Ltée in co-production with the NFB (French Program/Acadia Studio)

A startling look at the US military intervention in Iraq that questions the *casus belli* cited by the President. In a highly personal style and with a touch of humour, the filmmaker conveys the sense of a superpower whose decisions are becoming increasingly arbitrary.

VENDETTA SONG

52:08 video

Director: Eylem Kaftan

Producers: Irene Angelico, Abbey Jack

Neidik (DLI Productions Inc), Germaine

Ying Gee Wong (NFB)

English original documentary produced by DLI Productions Inc in co-production with NFB (English Program/Quebec Centre) in association with Vision TV and Télé-Québec, with the participation of the Québec Film and Television Tax Credit - Gestion SODEC, the Canadian International Development Agency, and the Canadian Film or Video Production Tax Credit.

Eylem Kaftan embarks on a 1,000-kilometre journey into the heart of the Kurdish lands of her ancestors, hoping to unravel a 30-year-old mystery, the murder of her aunt Guzide. *Vendetta Song* follows one woman's journey into an ancient culture and into the heart of a feud that cost her aunt's life.

ZERO DEGREES OF SEPARATION

89:44 video

Director: Elle Flanders

Producers: Elle Flanders (Graphic

Pictures), Peter Starr (NFB)

English original documentary produced by Graphic Pictures in co-production with NFB (English Program/Ontario Centre)

This film breaks away from the sensationalistic media coverage of the violence in the Middle East by examining the current conflict through the eyes of two mixed Palestinian and Israeli gay couples. Their stories are skilfully interwoven with archival footage that depicts an idealized Israel of the 1950s.



MY ANCESTORS WERE ROGUES AND MURDERERS

WEB PRODUCTIONS AND MICROSITES

CINEROUTE: THE NFB'S ONLINE FILM LIBRARY

Producers: Vicki Lainesse,
Jean-François Poulin
Bilingual Web production

CineRoute, the NFB's online film library, offers free access to documentaries, animated films and fiction films (English, French or without dialogue). This unique Web production allows members to watch NFB films in their entirety on their own computers. With the addition of 150 films in 2005-2006, the film library now has a total of over 600 titles.

IN VIVO: A WINDOW ON DIVERSITY COMPETITION

Producers: Luc Gouin,
Jean-François Poulin
Original bilingual Web site

A microsite produced as part of the Web animation competition IN VIVO: A Window on Diversity, organized by the NFB with the support of Canadian Heritage, for the Canada Pavilion at Expo 2005 in Aichi, Japan.

MY ANCESTORS WERE ROGUES AND MURDERERS

Producers: Emmy Stuart,
Jean-François Poulin
Original English Web site

This microsite was produced as promotional support for the film of the same name.

Written and directed by Newfoundland filmmaker Anne Troake, *My Ancestors Were Rogues and Murderers* provides an insightful and personal contribution to the ongoing debate on Canada's seal hunt.

NO MORE TEARS SISTER

Producers: Moira Keigher,
Jean-François Poulin
Original English Web site

This microsite was produced as promotional support for the film of the same name.

No More Tears Sister recreates the courageous life of Dr. Rajani Thiranagama, a Sri Lankan human rights activist who was assassinated at the age of 35.

SILENCE, ON COURT! CANNES 2005

Producers: Michel Coulombe,
Jean-François Poulin
French Web site

This was a special section of the Silence, on court! Web site involving a collaboration between the 2005 Cannes Film Festival and the NFB in order to lay the foundations of an online short film competition for the Cannes Short Film Corner. The microsite was a success, with 15,000 viewings in two weeks.

SILENCE, ON COURT! FAITES DES COURTS PAS LA GUERRE

Producers: Michel Coulombe,
Jean-François Poulin,
Nadine St-Louis
French Web site

This Silence, on court! microsite was designed to promote a short film competition inviting young people under 18 to make films using archival footage from World War II. Presented by the NFB in partnership with Terminus 1525, Veterans Affairs Canada, CitizenShift, Kino Jeunesse, Young Cuts and Silence, on court!

SILENCE, ON COURT! LE COURT EN WEB

Producers: Michel Coulombe,
Jean-François Poulin
French Web site

This microsite, the result of a collaboration between the NFB, Telus and ZTélé, promoted a short film competition held between November 2005 and February 2006. A total of 200 films were submitted to the competition and the films were viewed around 50,000 times during the four-week voting period.

WAPIKONI MOBILE

Producers: Manon Barbeau and
the Wapikoni Mobile Corporation
Original French Web site

In order to place more emphasis on music and the communities, the Wapikoni Web site was expanded to include logbooks and film presentations. Created by Manon Barbeau, Wapikoni Mobile is a film training and production studio on wheels aimed at young people in First Nations communities.

VERSIONS

2D OR NOT 2D: THE SHORTCUT

11:36 film
Director: Paul Driessen
Producers: Willem Thijssen (CinéTé Filmproductie bv), Marcy Page (NFB)
Short version of original English animated short *2D or Not 2D*

When Paul Driessen unleashes his legendary imagination, things are not what they seem. A Driessen-esque love story is bound to be multi-dimensional!

538 FOIS LA VIE

51:59 video and DVD
Director: Céline Baril
Producer: Colette Loumède
Short version of the original French documentary *538 fois la vie*

A year at a secondary school in a disadvantaged neighbourhood of Montreal. We learn that sometimes, self-esteem is just as necessary a goal as a diploma; human relations can be just as important as teaching methods. This perceptive portrait conveys the enormity of the challenges facing Quebec today in the task of educating tomorrow's citizens.

ARCTIC MISSION—AN INTERACTIVE ADVENTURE

72:00 DVD
Producer: Colette Loumède
English version of the original French interactive quiz game *Mission Arctique—L'aventure interactive*

For the description, please see p. 43 under the title *Mission Arctique—L'aventure interactive*.

AU CŒUR DES ROCHEUSES

189:13 HD
Director: Guy Clarkson
Producers: Guy Clarkson
(Shining Mountains Film Production Ltd), Bonnie Thompson (NFB)
French version of the original documentary series *Shining Mountains*

For the description, see the Productions section under the title *Shining Mountains Series*.

BEING CARIBOU

52:00 video
Directors: Diana Wilson, Leanne Allison
Producer: Tracey Friesen
Short version of original English documentary *Being Caribou*

Environmentalism Leanne Allison and wildlife biologist Karsten Heuer follow a herd of 120,000 caribou on foot, across 1,500 kilometres of Arctic tundra. Shot in the form of a video diary, this documentary offers spectacular images of an epic expedition. At stake is the herd's delicate habitat, which could be devastated if proposed oil and gas development goes ahead in the herd's calving grounds in Alaska's Arctic National Wildlife Refuge.

BREAKIN' IN: THE MAKING OF A HIP HOP DANCER

44:16 video
Director: Elizabeth St. Philip
Producer: Silva Basmajian
Short version of original English documentary *Breakin' In: The Making of a Hip Hop Dancer*

For the description, please see the Productions section under the Reel Diversity Competition.

CHALLENGE IN OLD CROW, THE

54:57 video
Director: Georges Payastre
Producer: Claudette Jaiko
English version of the original French documentary *Le défi d'Old Crow*

For the description, please see the Productions section under the title *Le défi d'Old Crow*.

CHAT DE NEIGE, LE

14:37 film
Director: Sheldon Cohen
Producers: Kenneth Hirsch (Snow Cat Productions), Marcy Page (NFB)
Short French version of original English animated short *Snow Cat*

One cold snowy afternoon, a grandmother mesmerizes her young grandson with a moving tale of a lonely girl and an unforgettable magical cat. The film is based on a short story written by Dayal Kaur Khalsa and adapted by Tim Wynne-Jones, a Governor-General's Award winner.

CHILD UNLIKE ANY OTHER, A

11:20 video
Director: Anna Barczewska
Producer: Claudette Jaiko
English version of the original French documentary *Un enfant pas comme les autres*

For the description, please see the Productions section under the title *Un enfant pas comme les autres*.

CHOC DE DEUX MONDES, LE

49:00 video
Director: Tasha Hubbard
Producer: Bonnie Thompson
French subtitled version of original English documentary *Two Worlds Colliding*

In the winter of 2000, the frozen bodies of young Native men are discovered in the Saskatoon area. Darrell Night was luckier: dumped by two police officers in a barren field on the city outskirts, he survives and decides to come forward with his story. He sets a chain of events in motion.

CONTES DU COUFFIN

35 mm film
Director: Caroline Maria
Producers: Ria Samsonenco (Cinemaria), Marcy Page (NFB)
French version of the original English animated series *Tales from the Crib*.

Based on the book by Henrik Drescher, this series of vignettes explores the timeless rites of parenthood. Each short film is produced in High Definition, in stop motion and CGI.

Atteindre le sommet

1:20
French version of *Over the Hump*

A little romance can help Mom and Dad get over "the hump."

Chaise haute, La

1:06
French version of *High Chair*

The judicious use of high chairs by parents can restore order to the family dining experience.

De la caverne au condo

1:05
French version of *Small House Big House*

With human evolution, gone are the days when families huddled together in small packs... perhaps.

Évolution de l'espèce, L'

2:06
French version of *Some Helpful Body Mutations*

A few helpful body mutations ensure parents will survive the challenges of child rearing.

Grand départ, Le

1:21
French version of *Leaving Home*

Leaving the nest is never easy but it's proof for parents of a job well done.

Joies du biberon, Les

1:51
French version of *Cuddle Hour*

The bottle helps Dad survive the experience of nurturing Baby.

Maître au foyer, Le

1:20
French version of *Family Way—Fetus Interruptus*

Watch out, Dad! Even in the womb, Baby's got an edge over you for Mom's attention.

Méthode de contraception la plus naturelle, La

1:21
French version of *Natural Birth Control*

Is the human baby the most natural form of birth control?

Pas si inoffensifs que ça

1:21
French version of *Anatomy of a Booby Trap*

Baby's chubby belly, big wet eyes and wiggling toes are just Nature's way of saying "You're hooked, sucker!"

Prix à payer, Le

1:20
French version of *The Bargain*

The golden years: the real reason for playing the genetic lottery...

Temps de sevrage, Le

1:21

French version of *A Good Time to Stop Breastfeeding*

Baby will let Mom know loud and clear when it's time to switch to solids.

Une balade en auto

1:20

French version of *Car Trip*

Nothing solidifies family bonds like a nice Sunday drive—especially in a smartly appointed new motorcar.

Une soirée en ville

1:50

French version of *A Night Out*

A night out will offer parents a respite from the rigours of child rearing... or will it?

COUNTRY

72:23 video and DVD

Director: Carole Laganière

Producers: Alain Corneau (Les productions de la Chasse-Galerie Inc.), Jacques Turgeon (NFB)

English version of the original French documentary *Country*

For the description, please see the Productions section under the title *Country*.

DESERT WIND

52:00 video and DVD

Director: François Kohler

Producers: Heinz Dill, Xavier Grin (XL Productions), Yves Bisailon, Christian Medawar (NFB)

Short English version of the original French documentary *Le souffle du désert*

For the description, please see the Productions section under the title *Le souffle du désert*.

DESERT WIND

79:27 video and DVD

Director: François Kohler

Producers: Heinz Dill, Xavier Grin

(XL Productions), Yves Bisailon,

Christian Medawar (NFB)

English version of the original French documentary *Le souffle du désert*

For the description, please see the Productions section under the title *Le souffle du désert*.

**DU RÊVE À LA RÉALITÉ :
L'ŒUVRE DE SHEDDON COHEN**

15:22 film

Director: Sheldon Cohen

Producer: Marcy Page

French version of the original English animated short *Dreams Come True: A Sheldon Cohen Retrospective*

For the description, please see the Productions section under the title *Dreams Come True: A Sheldon Cohen Retrospective*.

**ELIAS ET LES PETROV, LES
EPISODE 4: DEVOIR DE MÉMOIRE**

51:51 video

Director: Yves Dion

Producer: Adam Symansky

Short version of Episode 4 of the original documentary series *Les Elias et les Petrov*, in French and Spanish

The Éliases and the Petrovs are now Canadian citizens. But they remain attached to their respective homelands. A visit home, and the past—both painful and reassuring—once again comes to the surface. For the parents, it's also an opportunity to pass on their pride in their origins to their children, although the gap between the generations is growing.

EXILES IN LOTUSLAND

70:49 video

Director: Ilan Saragosti

Producer: Claudette Jaiko

English version of the original French documentary *Le méchant trip*

For the description, please see the Productions section under the title *Le méchant trip*.



DESERT WIND

FIGHT FOR TRUE FARMING, THE

89:55 video

Director: Ève Lamont

Producer: Colette Loumède

English version of the original French documentary *Pas de pays sans paysans*

For the description, please see the Productions section under the title *Pas de pays sans paysans*.

**FINIES LES LARMES, MES SŒURS,
D'ESPOIR ET DE TRAHISON**

78:28 video

Director: Helene Kłodawsky

Producer: Pierre Lapointe

French version of the original English documentary *No More Tears Sister*

For the description, please see this section under the title *No More Tears Sister*.

FORBIDDEN FOREST

52:00 video

Director: Kevin W. Matthews

Producers: Lloyd Salomone (Timber

Colony Inc.), Kent Martin (NFB)

Short version of the original English documentary *Forbidden Forest*

In New Brunswick, a handful of multinational corporations controls the management of millions of acres of Crown land. The film follows Jean-Guy Comeau and Francis Wishart, two men determined to save the Acadian forest from the ravages of clear-cutting. Together, they struggle to secure environmentally sustainable forestry policies and greater community participation in the management of public land.

HISTOIRE D'ÊTRE HUMAIN

49:19 video

Director: Denys Desjardins

Producer: Yves Bisailon

Short version of the original French documentary *Histoire d'être humain*

For the description, please see the Productions section under the title *Histoire d'être humain*.

**IN THE NAME OF THE MOTHER AND
THE SON**

52:31 video

Director: Maryse Legagneur

Producer: Yves Bisailon

English version of the original French documentary *Au nom de la mère et du fils*

For the description, please see the Productions section under the title *Au nom de la mère et du fils*.

INTO THE NIGHT

54:43 video

Director: Annette Manguard

Producer: Silva Basmajian

Short version of the original English documentary *Into the Night*

For the description, please see the Productions section under the title *Into the Night*.

**INVASION DES CRUSTACÉS DE
L'ESPACE, L'**

6:47 film

Director: Janet Perlman

Producer: Michael Fukushima

French version of the original English short film *Invasion of the Space Lobsters*

For the description, please see the Productions section under the title *Invasion of the Space Lobsters*.

LAST TRAPPER, THE

101:12 video

Director: Nicolas Vanier

Producers: Éric Michel and Claude Bonin

English version of the original French documentary *Le dernier trappeur*

For the description, please see the Productions section under the title *Le dernier trappeur*.

LETTERS FROM KARELIA

48:06 video

Director: Kelly Saxberg

Producer: Joe MacDonald

Short version of the original English documentary *Letters from Karelia*

Alfred Pitkanen follows his father's journey from Thunder Bay, Ontario, to Karelia, Finland, and from young communist pioneer to ski champion of the USSR to Soviet spy.

LIFE TIMES 538

92:04 video
Director: Céline Baril
Producer: Colette Loumède
English version of the original French documentary *538 fois la vie*

For the description, please look under the title *538 fois la vie* in this section.

MAN WHO WAITED, THE

7:24 DVD
Director: Theodore Ushev
Producers: Susan Fuda, R. Bruce Johnson (Valkyrie Films), Marc Bertrand (NFB)
English version of the original French animated film *L'homme qui attendait*

For the description, please see the Productions section under the title *L'homme qui attendait*.

MARROON—ON THE TRAIL OF CREOLES IN NORTH AMERICA

85:08 video
Director: André Gladu
Producer: Colette Loumède
English version of the original French documentary *Marron—La piste créole en Amérique*

For the description, please see the Productions section under the title *Marron—La piste créole en Amérique*.

MARRON—LA PISTE CRÉOLE EN AMÉRIQUE

52:04 video
Director: André Gladu
Producer: Colette Loumède
Short version of the original French documentary *Marron—La piste créole en Amérique*

For the description, please see the Productions section under the title *Marron—La piste créole en Amérique*.

MOHAWK GIRLS

62:45 video
Director: Tracey Deer
Producers: Christina Fon, Linda Ludwick, Joanne Robertson (Rezolution Pictures International), Adam Symansky (NFB)
Long version of the original English documentary *Mohawk Girls*

For the description, please see the Productions section under the title *Mohawk Girls*.

MOI, JE FAIS DE L'ART

70:74 video
Director: Jane Churchill
Producer: Tamara Lynch
French version of the original English series *I Can Make Art*

For the description, please see the Productions section under the title *I Can Make Art*.

MON FILS SERA ARMÉNIEN

51:55 video
Director: Hagop Goudsouzian
Producer: Yves Bisailon
Short version of the original French documentary *Mon fils sera arménien*

More than 80 years ago, a million and a half Armenians were massacred by the Turkish army. Since then, the Armenian people have struggled for official recognition of what was the first genocide of the 20th century. The film follows six Canadians of Armenian descent as they return to the land of their forebears in search of survivors of the 1915 massacres. The filmmaker weaves the moving accounts of these centenarians into a poignant film about the need to make peace with the past in order to move into the future.

MY SON SHALL BE ARMENIAN

51:56 video
Director: Hagop Goudsouzian
Producer: Yves Bisailon
Short version of the original French documentary *Mon fils sera arménien*

For the description, please see above under the title *Mon fils sera arménien*.

NO MORE TEARS SISTER—ANATOMY OF HOPE AND BETRAYAL

55:27 video
Director: Helene Klodawsky
Producer: Pierre Lapointe
Short version of the original English documentary *No More Tears Sister*

No More Tears Sister explores the price of truth in times of war. Set during the violent ethnic conflict that has enveloped Sri Lanka for decades, the documentary recreates the courageous and vibrant life of Dr. Rajani Thiranagama, a renowned human rights activist who was assassinated at the age of 35.

ON MY OWN

23:38 HD video
Director: Louiselle Noël
Producers: Suzette Lagacé (Productions Mozus), Jacques Turgeon (NFB)
English version of the original French documentary *Bonnes vacances*

The film takes a fresh look at the life of a 7-year-old during a week at camp. It follows the adventures of a child attending a unique residential summer camp, Camp Ectus, in the Baie des Chaleurs in northern New Brunswick.

ON THE ROAD WITH MARY

80:20 HD video
Director: Monique LeBlanc
Producers: Carol Babin, Monique LeBlanc, Kent Martin, Jacques Turgeon
English version of the original French documentary *Les chemins de Marie*

For the description, please see the Productions section under the title *Les chemins de Marie*.

PÂTÉ DE CAMPAGNE

12:14 film
Director: Sheldon Cohen
Producer: Caroline Leaf
Short French version of the original English short animated film *Pies*

Based on a short story by Canadian author Wilma Riley, this animated film is about ethnic prejudice in all its blind viciousness. While the author chose to write about the Germans and Poles she grew up with on the outskirts of Regina, the situation she describes could apply anywhere in the world.

PEACEKEEPERS, THE

53:07 video
Director: Paul Cowan
Producer: Adam Symansky
Short version of the original English documentary *The Peacekeepers*

A unique look at United Nations peace-keeping operations, both on the ground and at the UN headquarters in New York. The film cuts back and forth between various missions, mostly in the Democratic Republic of Congo, as crises erupt and measures are put into place to keep things under control.

PETITS CONTEURS, LA SÉRIE

film
Les petits conteurs is a series of six short animated films aimed at children aged 5 to 9. Each film is based on an acclaimed cross-cultural children's story that engages young viewers with finely crafted animation, appealing characters and dynamic story-lines.

The following four titles are French versions of Series Two of the original English animation series *Talespinners Collection*.

Asthma Tech

7:09
Director: Jonathan Ng
Producer: Michael Fukushima
French version of the original English animated short *Asthma Tech*

For the description, please see the Productions section under the title *Talespinners Collection*.

Fais bien attention

8:15
Director: Chris Cormier
Producer: Michael Fukushima
French version of the original English animated short *Mind me good now!*

In this Caribbean version of the Hansel and Gretel tale, two children disobey their mother and go into the forest where a cocoya lives. The wicked witch invites them into her house because "little boys taste so nice."

La fille qui détestait les livres

7:21
Director: Joanna Meuris
Producer: Michael Fukushima
French version of the original English animated short *The Girl Who Hated Books*

For the description, please see the Productions section under the title *Talespinners Collection*.

Jaime Lo, petite et timide

7:48

Director: Lillian Chan

Producer: Michael Fukushima

French version of the original English animated short *Jaime Lo, small and shy*

For the description, please see the Productions section under the title *Talespinners Collection*.

PIES

12:14 film

Director: Sheldon Cohen

Producer: Caroline Leaf

Short version of the original English animated short *Pies*

For the description, please see this section under the title *Pâté de campagne*.

SIGWAN

12:58 film

Director: Alanis Obomsawin

Producer: Alanis Obomsawin

English version of the original fiction *Sigwan*, in French and Abenaki

For the description, please see the Productions section under the title *Sigwan*.

SNOW CAT

14:37 film

Director: Sheldon Cohen

Producers: Kenneth Hirsch (Snow Cat Productions), Marcy Page (NFB)

Short version of the original English animated short *Snow Cat*

For the description, please see this section under the title *Le chat de neige*.

TABAC, LA CONSPIRATION

51:48 video

Director: Nadia Collot

Producers: Marie Hélène Ranc (Kuiv Productions), Joanne Carrière (NFB)
Short version of the original French documentary *Tabac, la conspiration*

For the description, please see the Productions section under the title *Tabac, la conspiration*.

TALES OF SAND AND SNOW

48:27 video

Director: Hyacinthe Combar

Producer: Yves Bisailon

English version of the original French documentary *Histoire de sable*

In a world where values and traditions are gradually disappearing, Hyacinthe, an African immigrant in Quebec, seeks to rediscover the spiritual values of his people, the Gourmantche. His quest leads him to an encounter with the Atikamekw of Wemotaci.

TINTAMARRE—ON THE TRAIL OF ACADIANS IN NORTH AMERICA

79:42 video

Director: André Gladu

Producer: Colette Loumède

English version of the original French documentary *Tintamarre—La piste Acadie en Amérique*

For the description, please see p. 43 under the title *Tintamarre – La piste Acadie en Amérique*.

TINTAMARRE—LA PISTE ACADIE EN AMÉRIQUE

52:00 video

Director: André Gladu

Producer: Colette Loumède

Short version of the original French documentary *Tintamarre—La piste Acadie en Amérique*

For the description, please see p. 43 under the title *Tintamarre – La piste Acadie en Amérique*.

TOBACCO CONSPIRACY, THE

51:47 video

Director: Nadia Collot

Producers: Marie Hélène Ranc

(Kuiv Productions), Éric Michel (NFB)

English version of the original French documentary *Tabac, la conspiration*

For the description, please see the Productions section under the title *Tabac, la conspiration*.



THE PEACEKEEPERS

TRAGIC STORY WITH HAPPY ENDING

7:40 video

Director: Régina Pessoa

Producers: Patrick Eveno, Jacques-Rémy

Girerd (Folimage), Abi Feijo (Ciclope

Filmes) and Marcel Jean (NFB)

English version of the French animated short *Histoire tragique avec fin heureuse*.

For the description, please see the Productions section under the title *Histoire tragique avec fin heureuse*.

TZARITZA

6:58 DVD

Director: Theodore Ushev

Producer: Marc Bertrand

English version of the original French animated short *Tzaritza*

For the description, please see the Productions section under the title *Tzaritza*.

UNE AFFAIRE DE FILLES

52:06 video

Director: Lynn Glazier

Producer: Gerry Flahive

French version of the original English documentary *It's a Girl's World—Educational Version*

The filmmaker observes a group of pre-teen girls and reveals how girls who engage in social bullying are skilled at hiding their behaviour from those around them. For these girls, bullying, verbal threats, blackmailing and shunning are common practices.

VENDETTA SONG

52:08 video

Director: Eylem Kaftan

Producers: Irene Angelico, Eylem Kaftan, Patrick Moss, Abbey Jack Neidik (DLI Productions), Germaine Ying Gee Wong (NFB)

French version with subtitles and French narration of the original English documentary *Vendetta Song*

For the description, please see the Productions section under the title *Vendetta Song*.

WARDS OF THE CROWN

42:30 video

Director: Andrée Cazabon

Producers: Robert Charbonneau

(Les Productions R. Charbonneau Inc.), Claudette Jaiko (NFB)

English version of the original French documentary *Les enfants de la Couronne*

For the description, please see the Productions section under the title *Les enfants de la Couronne*.

WHO SHOT MY BROTHER?

95:29 video and DVD

Director: Germán Gutiérrez

Producer: Yves Bisailon

English version of the original French documentary *Qui a tiré sur mon frère?*

For the description, please see the Productions section under the title *Qui a tiré sur mon frère?*

BOX SETS, COMPILATIONS AND DVDS WITH ADDED VALUE

CANADA AT WAR 322:31

Box set of four DVDs in English comprised of 13 documentaries produced by the NFB (Donald Brittain and Stanley Clish) in the 1960s

This historic series now available on DVD recounts Canada's World War II efforts. Culled from more than 16 million feet of film shot by Canadian, British, American, German and Russian cameramen, these documentaries take the viewer to the battlefields overseas and the civilian front at home. The set also contains five classic films dealing with this period in history, including the Oscar-winning *Churchill's Island*.

COLLECTION MÉMOIRE: MICHEL BRAULT – ŒUVRES 1958-1974 WORKS 817:00

Box set of five bilingual DVDs produced by Nanouk Films Ltée in co-production with the NFB (French Program/Studio Documentary B).

This set comprises 15 films spanning the 1960s and '70s. Spotlighted are *Les raquetteurs*, *La lutte*, *Pour la suite du monde*, *Entre la mer et l'eau douce*, *Les ordres*, *Geneviève*, *Québec-USA ou l'invasion pacifique*, *Acadie*, *Acadie?!?*; and *Éloge du chiac*. Also included are two documentaries: *Le direct avant la lettre* by Denys Desjardins and *Le cheval de Troie de l'esthétique* by Gilles Noël, plus a 104-page booklet.

COLOURS OF MY FATHER, THE: A PORTRAIT OF SAM BORENSTEIN/ LES COULEURS DE MON PÈRE: UN PORTRAIT DE SAM BORENSTEIN 58:00

Bilingual DVD of the original English production combining documentary and animation, produced by Imageries P.B. Ltée and the NFB (English Program/Quebec Centre).

Sam Borenstein painted with extraordinary determination for over 40 years. Yet it was only toward the end of his life that his unmistakable talent began to be recognized. Twenty years after the artist's death, animation filmmaker Joyce Borenstein undertook the task of bringing her father's work to a wider audience. This project entailed making an HD version of the film and transferring it to DVD format. Included as well are an interview in French and English with the filmmaker and an interview in English (subtitled in French) with Judith Borenstein (the artist's wife and filmmaker's mother).

ÉLIAS ET LES PETROV PENDANT SEPT ANS, LES 208:29

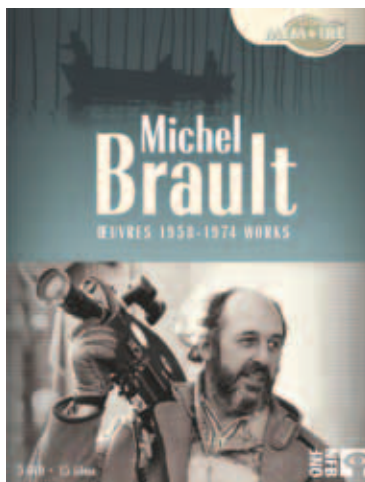
Set of two DVDs in French comprising 4 episodes from the original NFB-produced series in French and Spanish (English Program/Quebec Centre)

How do refugees deal with integrating into Quebec's society? How do these newly arrived immigrants strike a balance between their hopes, their nostalgic feelings about their past and the challenges of everyday life in their host country? Disk 1 contains the episodes *Bienvenue—Welcome* and *L'été chaud*; Disk 2 contains *La nuit des bombardements* and *Devoir de mémoire*. The set also includes an interview with the director, Yves Dion.

EMBARQUEMENT IMMÉDIAT/ MINDTRAVEL 98:18

A bilingual NFB-produced compilation (French Program/Animation and Youth Studio)

Using a brush, pencil, camera or pinscreen, eight animation filmmakers transport us to Persia, Bali, China, Canada's Far North and Kentucky. Others give us a glimpse of their inner world. This compilation includes: *Accordéon*, *L'homme sans ombre*, *Islet*, *Imprints*, *Blue Like a Gunshot*, *Welcome to Kentucky*, *Fragrant Light*, *Angeli*, *The Hat* and *How Wings Are Attached to the Backs of Angels*.



FROM BOOK TO FILM: ANIMATED CLASSICS BY SHELDON COHEN/ DU LIVRE AU FILM: CLASSIQUES ANIMÉS DE SHELDON COHEN 60:30

Bilingual NFB-produced compilation (English Program/Animation Studio)

Bringing words to life is Sheldon Cohen's specialty. As an animator, director and illustrator of children's books, he has won many awards. Based on works by acclaimed authors, his delightful animated films deal with universal themes. This DVD compilation, narrated by Roch Carrier, showcases thirty years of Sheldon Cohen's work. In addition to a mini-documentary, interviews, insights on animation techniques and a sing-along karaoke, the DVD includes *The Sweater*, *Snow Cat*, *I Want a Dog*, *Pies and Dreams Come True: A Sheldon Cohen Retrospective*.

HOUSE CALLS 55:34

DVD in English of the original NFB-produced documentary (English Program/Ontario Centre)

Dr Mark Nowaczynski is deeply committed to his work and determined to improve the quality of life of the generation that lived through the Great Depression. He is one of the few physicians who still make house calls. He decided to photograph his patients to increase public awareness of the lack of home health care. His evocative black-and-white photos reveal the stoicism of his patients and the vulnerability and courage they display as they struggle to maintain their dignity in their final years. This DVD includes a photo gallery.

I CAN MAKE ART/MOI, JE FAIS DE L'ART 71:14

Set of 6 DVDs in French and English from the original documentary series composed of six NFB-produced short films (English Program/Quebec Centre).

This compilation of 6 short films takes a kid's look at a diverse group of Canadian visual artists who use their talents to get young people involved in various art forms, such as painting, pop art, stained glass, sculpture and engraving. The set includes *I Can Make Art...* Like Marcelle Ferron, ...Like Andrew Qappik, ...Like Kai Chan, ...Like Maud Lewis, Like...Ron Naganosh and ...Like Emily Carr.

MARRON, LA PISTE CRÉOLE EN AMÉRIQUE/MAROON—ON THE TRAIL OF CREOLES IN NORTH AMERICA 249:00

Bilingual NFB-produced compilation (French Program/Studio Documentary A)

This travelogue goes back into the history of the maroons—escaped slaves from whom Creoles inherited their resilience—and shows the rich culture of a community that succeeded in overcoming hardship through music. Includes the DVD *Marron – La piste créole en Amérique/Maroon – On the Trail of Creoles in North America* in addition to four video capsules.

MATIÈRES VIVES/VOLATILE MATERIALS
44:28

Bilingual NFB-produced compilation (French Program/Animation and Youth Studio)

The filmmakers of *Volatile Materials* approach animation from a visual arts perspective, transforming matter in order to free it from reality's illusions. These artists also share a special relationship with music. Includes *cNote*, *Liaisons*, *Rupture*, *Tower Bawher*, *X-Man*, in addition to commentaries by animation experts and a 32-page bilingual booklet.

MISSION ARCTIQUE – L'AVENTURE INTERACTIVE/ARCTIC MISSION – AN INTERACTIVE ADVENTURE
72:00

Bilingual quiz game DVD produced by the NFB (French Program/Studio Documentary A)

This educational quiz game geared toward 9- to 12-year-olds allows viewers to experience the extraordinary Arctic Mission and learn about the impact of climate change by answering questions that come up in the course of the expedition. Includes footage from the films *Lords of the Arctic*, *People of the Ice*, *The Great Adventure*, *Climate on the Edge*, as well as a clip on the making of the film.

MY ANCESTORS WERE ROGUES AND MURDERERS
100:12

DVD of the original English-language NFB production (English Program/Atlantic Centre)

Written and directed by Newfoundland filmmaker Anne Troake, this film takes a personal and timely look at Canada's annual seal hunt. It goes beyond news headlines and media hype that tend to put environmentalists, celebrities and politicians in the spotlight and presents the other side, i.e. the seal hunters' story. The DVD also contains a radio interview with Garry Troake.

TEACHING TEENS PACKAGE
83:07

Box set in English comprised of three NFB productions

This compilation includes three documentaries for teaching teenagers about truth, tolerance and tenacity: *A Day So Beautiful* (co-produced by Before Film Inc.), *Truth and Betrayal* (co-produced by Still Water Pictures Inc.) and *When Hockey Came to Belfast*.

THIS BEGGAR'S DESCRIPTION
102:10

DVD of the original NFB-produced English-language documentary (English Program/Ontario Centre)

In this film about art, love and madness, Pierre Tétrault shows the devastating consequences of the mental illness of his brother Phil (a highly talented writer and loving father) on friends and family. The DVD contains: *The Poet Takes Charge*, *The Power of the Imagination*, *Picnic in the Park*, *Pierre's Reflections*, *Phil and Me* and *The Way Forward*.

TINTAMARRE – LA PISTE ACADIE EN AMÉRIQUE/TINTAMARRE – ON THE TRAIL OF ACADIANS IN NORTH AMERICA
108:19

Bilingual NFB-produced compilation (French Program/Studio Documentary A)

After decades of wandering, Acadians are now omnipresent in a homeland without borders. There are over two million people of Acadian heritage living in America today. Filmmaker André Gladu recounts their extraordinary story that unfolds in the heart of the continent. Includes the DVD *Tintamarre – La piste Acadie en Amérique/Tintamarre – On the Trail of Acadians in North America* and six video capsules, a travel log map, and a scene selection menu. In French with English subtitle option.

VISUAL VOICES: A FESTIVAL OF CANADIAN ABORIGINAL FILM AND VIDEO/PAROLE PLURIELLES – UN FESTIVAL CANADIEN DU FILM ET DE LA VIDÉO AUTOCHTONES
679:00

Collection of six multilingual DVDs produced by the NFB

Produced by the National Film Board of Canada with the support of Foreign Affairs Canada, *Visual Voices* is a collection of 13 films made by Aboriginal filmmakers at the NFB. The collection presents an overview of Aboriginal issues facing Canadians and is accompanied by a study guide written by Dr. Allan J. Ryan, the New Sun Chair in Aboriginal Art and Culture at Carleton University.

XS STRESS – TEENS TAKE CONTROL
33:57

DVD of the original NFB-produced documentary (English Program/Quebec Centre)

Adolescence is a time of big changes and new responsibilities, as teenagers try to cope with school, family, work, friends and dating. This is an essential guide for staying afloat while navigating the choppy waters of adolescence. Three young people tell their stories. In addition to the original film version of the documentary, this DVD contains *Stress! This Is My Life*.



HOUSE CALLS

MIRACLE PLANET
248:05

Box set of five DVDs of the original English-language documentary series co-produced by the NFB and NHK Japan with Tele Images International, Telepool International and NHK Enterprises 21 Inc., in association with Discovery Channel Canada and the Science Channel.

Using computer technology, this series tells the enigmatic and captivating story of Earth's evolution and illustrates the surprising role that sheer chance has played. Narrated by Christopher Plummer, *Miracle Planet* contains breathtaking images and interviews with the world's foremost scientists. Includes: *The Violent Past*, *Snowball Earth*, *New Frontiers*, *Extinction and Rebirth* and *Survival of the Fittest*.

MR MERGLER'S GIFT/L'HÉRITAGE DE MONSIEUR MERGLER
61:58

DVD in English and French of the original English-language NFB production (English Program/Quebec Centre)

The remarkable story of Daniel Mergler, a piano teacher, and his young student, Xin Ben. This film is a poignant reflection on the transcendent power of music. The DVD contains the original English-language version of the documentary, a version with French subtitles, an interview with the producer (Beverly Shaffer), a piano performance by Alexandre Solopov, shots of Peter Hu talking about buying the piano for his daughter (Xin Ben), as well as nine musical selections performed by Xin Ben and Alexandre Solopov.

SHINING MOUNTAINS/ AU COEUR DES ROCHEUSES
189:13

Box set of four DVDs in English and French from the original English-language documentary series *Shining Mountains*, co-produced by Shining Mountains Film Production Ltd and the NFB for History Television and National Geographic

The noble peaks of the majestic and invigorating Rocky Mountains divide the continent and link North America's past, present and future. Each film focuses on a particular season. This compilation contains: *The Ancient Ones*, *Land of Riches*, *On the Edge* and *Once and Future Wild*.



ACQUISITIONS

ARUBA

Documentary 11:00
Director: Hubert Davis
Producer: Shine Films

AUTISM: THE ROAD BACK

Documentary 54:30
Directors: Sharon Bartlett, Maria LeRose
Producer: Knowledge Network

COD HELP US

Documentary 22:30
Director: Ezra Soiferman
Producer: Perpetuum Productions

COME ON DOWN: SEARCHING FOR THE AMERICAN DREAM

Documentary 44:41
Director: Adamm Liley
Producer: Manifestation Television Inc.

DNA AND DOLLARS

Documentary 47:30
Director: David Maltby
Producer: Ampersand Film & Videotape Productions Limited

F.A.S.: WHEN THE CHILDREN GROW UP

Documentary 40:05
Directors: Sharon Bartlett, Maria LeRose
Producer: Knowledge Network

GREAT NORTHERN WILDERNESS (3 FILMS)

Documentary 158:32
Director: Tom Radford
Producer: GCW Productions Inc.

HARRY GULKIN: RED DAWN ON MAIN STREET

Documentary 48:00
Director: Nicola Zavaglia
Producer: Galafilm Distribution Inc.

LIFE AFTER ÎLE STE-CROIX

Documentary 60:00
Director: Leo Aristimuno
Producer: Ronald Rudin

LONG PARCOURS DES IMMIGRANTS, LE: UNE EXPÉRIENCE À PARTAGER/ WALK A MILE: THE IMMIGRANT EXPERIENCE IN CANADA (4 FILMS)

Documentary 107:46
Director: Dan Moscrip
Producer: Knowledge Network

MEXICO! WHAT'S GOING ON?/MEXICO! ¿QUÉ PASA?

Documentary 25:00
Director: Jorge A. Zatarain de Losada
Producer: Z 5 Media Inc.

MISSION BALEINE/WHALE MISSION (2 FILMS)

Documentary 104:00
Directors: Jean Lemire, Caroline Underwood
Producer: Glacialis Productions Inc.

OPÉRATION JULES VERNE/OPERATION JULES VERNE (2 FILMS)

Documentary 108:29
Director: Patricio Guzman
Producer: Tutti Frutti Films Inc.

ORIGINES DU SIDA, LES/THE ORIGINS OF AIDS

Documentary 43:00
Directors: Peter Chappel, Catherine Peix
Producers: Multimédia France Productions, Galafilm Productions, Pathé Archives

OZIAS LEDUC...COMME L'ESPACE ET LE TEMPS/ OZIAS LEDUC...PAINTER OF THE SOUL'S SEASONS

Documentary 58:00
Director: Michel Brault
Producer: Films Franc-Sud Inc.

STRUGGLE FOR CONTROL: CHILD AND YOUTH BEHAVIOUR DISORDERS

Documentary 57:30
Director: Melanie Wood
Producer: Knowledge Network

TRILOGIE DU PACIFIQUE, LA (KWAI, NAGASAKI, SAIPAN) / THE PACIFIC WAR: A TRILOGY (KWAI, NAGASAKI, SAIPAN) (3 FILMS)

Documentary 159:34
Director: Serge Viallet
Producer: Marathon Productions

UNBREAKABLE MINDS

Documentary 55:30
Directors: Abbey Jack Neidik, Irene Angelico
Producer: DLI Productions

VOLEURS D'ENFANCE, LES/THIEVES OF INNOCENCE

Documentary 89:00
Director: Paul Arcand
Producer: Cinémaginaire et Alliance Atlantis Vivafilm

WEATHER WONDERS/QUEL TEMPS FAIT-IL? (26 FILMS)

Documentary 130:00
Director: Charles-Antoine de Rouvre
Producer: Marathon International

WINTER WONDERLAND: THE MAKING OF THE ICE HOTEL

Documentary 46:58
Directors: Evan Beloff, Heather Westelman
Producer: Diversus Productions Inc.

INDEPENDENT FILM PROJECTS
SUPPORTED BY
AIDE AU CINÉMA INDÉPENDANT - CANADA
[ACIC]



RADIO

**DOCUMENTARIES
AND FICTION**

MONTREAL

À VOIR CUBA
Fernand Bélanger

ADMUNSEN, L'
Loïc Guyot

ANIMAL TROPICAL
Pedro Ruiz

**ARC-EN-CIEL N'EST PAS UN
RUBAN, L'**
Julie Paradis

AU CŒUR BRISÉ
Antoinette Karuna

BIEN MÉLANGER
Nicolas Fonseca

BOMBE HUMAINE, LA
Hélène Bélanger Martin

CABINA OBSCURA
John Blouin

CHEMIN BESETTE
M. Girard et J.P. Dupuis

CIRCUIT FERMÉ
Ian Lauzon

DEAD SPACE
J. Labourdette et M. Quesney

**DÉLIVREZ-NOUS DES
PROMOTEURS**
Bruno Bouliane

DERNIERS MOTS, LES
Joe Balass

EAUX DE VIE
Tamas Wormser

EAUX MORTES, LES
Guy Edoin

EL MUNDO MAGICO DE CUBA
Jean-Pierre Maher

EN VOIX DE DISPARITION
Hélène Doyle

ESPRIT DES LIEUX
Catherine Martin

ÉTRANGER, L'
Guillaume Fortin

ET SI... L'ESPACE D'UN MATIN
Fabrice Barillet

IMAGINER LA SUITE
Jennifer Allyen

INNUS DE SHESHATSIU, LES
Catherine Mullins

JACK ET JACQUES
Marie-Hélène Copti

**JACQUES... DEMAIN OU
AVANT-HIER**
Vincent Champagne

JARDIN SECRET, LE
Giulia Frati

**JE ME SOUVIENS D'UN SOIR
D'ÉTÉ**
Michel Cayla

JEAN DALMAIN
Alexis Gagnon

LACROIX
Luc Gouin

LOUIS HÉMON
Roger Morellec

MAO CHE
Claude Laflamme

MIROIRS D'ÉTÉ
Étienne Desrosiers

NEXT
Pablo Aravena

POHÉNÉGAMOOK
Nicolas Renaud

RADIO
Patrick Boivin

RENÉ BAIL
Pascale Ferland

REVOLVER TANGO
Pascale Marcotte

ROCHER DU DESTIN, LE
Dario Gasbarro

SILENCE COUPABLE, LE
Mathieu L. Denis

SPARTIATES, LES
Michel Drapeau

TRASTEVERDUN
Maurice Van Themsche

TROIS ROIS
Katia Paradis

**UN RENDEZ-VOUS DANS
L'INACHEVÉ**
Richard Jutras

UNE ÉPOQUE FORMIDABLE
Frédéric Pelletier

VÉRITÉ OBSCURE, LA
Baz Shamoun

VOYAGE SUR PELLICULE
Pierre Alexandre Bouchard

WERNER NOLD-DVD
Jean-Pierre Masse

QUEBEC

**A BEAU VENIR QUI PART DE
LOIN**
Karina Soucy

DES TEMPS MORTS
D. Nadeau-Bernatchez

ULTIME MARCHÉ, L'
Jean-Guillaume Caplain

REGIONS (TORONTO)

NO MAN'S LAND
Alexandre Oktan

**ANIMATION
(MONTREAL)**

GLOBULE
Daniel Plante

IL FAUT TUER WILLY
Wassili Dudan

LE VOLEUR
Guillaume Pelletier Auger

INDEPENDENT FILM PROJECTS
SUPPORTED BY FILMMAKER ASSISTANCE PROGRAM
[FAP]

**DOCUMENTARIES
AND FICTION**

ATLANTIC CENTRE

BETWEEN TWO RAINDROPS
Seana Kozar

CHANGING ROOM, THE
Kyle R. Cameron

CONVOY OF REMEMBRANCE
Olin Quam

DAVID & GOLIATH
Luke Conrad

DOUGHNUT
Lisa Morse

GHOST
Patrick Blackie

MOMENT, LE
Joe Leclair

OLD FLAMES
Linda Fitzpatrick

PHYSICAL PHYSICS
Amarpal Singh Dhillon

SEVEN BY SEA
Binh Hue Truong

SRI LANKA
Daniel J. Wilson

STALKING LOVE
Milles Clarkes

TIME WITH JOHN HOOPER
John Marshall

WAIT, THE
Ann Verrall

WORLD TREE, THE
Chris Spencer-Lowe

QUEBEC CENTRE

BERLIN
Sarah Galea-Davis

ECSTASY NOTE, THE
Geoffrey Uloth

FACING DARKNESS
Nathalie Lasselin

HUNT, THE
Philip Szporer

JACKIE WASHINGTON STORY
Ari Cohen

KHANEK MA
Anna Fahr

LAST DAY OF CASTRO, THE
Emmet Walsh

MALIBU
Michael Yaroshevsky

MELVIN EXPERIMENT, THE
Kirby Hammond

MYSTERY LIFE
Richard Bruhn

PAPA PALMERINO
Jona Pelovska

RUPTURE
Guillaume Boutin-Paquin

SHADOW RIDERS
Dena Schoel

THINK BIG
Tally Abecassis

ONTARIO CENTRE

ANNIVERSARY PRESENT
Doug Karr

“ARUBA” II
Hubert Davis

BARONESS, THE
Nelson Chan

BIG SHLUFF, THE
Sarah Lazarovic

BULLERO
Cosimo Zitani

DOCTOR’S TALE, THE
Alison McAlpine

DON’T TALK TO IRENE
Patrick Mills

DOORMAT
Christy Garland

FOR ALL THE MARBLES
Kris Booth

FOUND OBJECTS
David Birnbaum

FULL OF GRACE
Kathleen Meek

FURIOSO
Cullen Fairfield

JOHN MAX: OPEN BOOK
Dennis Mohr

LEO
David Hyde

LETTER, THE
Jorge Manzano

META-TATION
Geoffrey Pugen

MUSIC IS MY BOYFRIEND
Robert Kennedy

MY FIRST HALLOWEEN
Alan Powell

RITCH
Sharon Lewis

ROCK GARDEN: A LOVE STORY
Gloria Kim

SOUNDS LIKE A REVOLUTION
Jane Michener

STREETCAR FROM ZANZIBAR
Karen Yarosky

SUBTEXT: REAL STORIES
Eric Weissman

**SURVIVORS “VOICES FROM THE
OTHER SIDE”**
Hassan Jama

TAG
Darlene Lim

THERE IS NO MS IN MY BUTT
Polly Lee

TRAGIC STORY OF NLING, THE
Jeffrey St. Jules

WHOSE RIGHTS, ANYWAY?
Anice Wong

WILSON LEAVES HOME
Nicole Chung

YELLOW BIRD
Steven Bray

PRAIRIE CENTRE

ANGEL FACE
John Jennissen

**BECOMING EDWINA AND
OTHER STORIES**
Nata Arlinsky

CAMPERS
Kevin Doherty

COG WHEELS
Jim Pomeroy

EDELL PROJECT, THE
Kirby Hammond

FOR THE MOMENT
Aarson Kim Johnston

GAVIN ALCOCK
Patrick Lowe

LAST DREAM, THE
Jason Nielsen

MAN AND THE LOON
Finlay Harper

MR. SOUL
Jeremy Torrie

PLANT TEACHER, THE
Andre Clement

REMNANT, THE
Blair Scott

SAY HELLO TO FREDERICK
Maureen Latta

SELLING VENUS
Dominique Rey

**SEVEN OAKS: THE SEEDS
OF WESTERN CANADA**
Russell Giesbrecht

WHAT TO MAKE OF IT ALL
Robert McTavish

**WHAT WILL THE NEIGHBORS
SAY?**
Kellie Thomson

NORTH WEST CENTRE

ABANDONED ROOTS

James Bustos

BUILDING, THE

Marsh Murphy

CEA

Dominique Keller

JANITORS, THE

Daniel Arnold

LITTLE SCHOOL THAT COULD, THE

Denise Calderwood

LONG HAIR REVOLUTION

Kempton Lam

MAGIC MOUNTAIN, THE

Pat Morrow

ONE WAY PASSAGE

Colleen Sharpe

PECULIAR PLANET

Trevor Alberts

RHODA AND THE FANTASTIC FLYING MACHINE

James Reckseidler

RUGBURN

Trevor Anderson

VANISHING ICE, THE

Rachel Gauk

WE DARE TO DREAM!

Pirkko Karvonen

YELLOW AND BLUE MAKE

GREEN

Todd Kipp

PACIFIC CENTRE

8 IMAGINARY ANIMALS

Daniel Conrad

ARTIFACTS

Andrew Connors

BIRTHDAYS AND OTHER TRAUMAS

Katie Yu

BLOSSOM

Barbara Myers

BREAK A LEG, ROSE

Tara Hungerford

CHAOS

Ruben Moller

COURAGE TO FORGET, THE

Michelle Porter

CURE, THE

Darcy Van Poelgeest

DER KANNIBALE

Stephen Wichuk

FEST

Kyath Battie

HERO

Jeremy Isao Speier

HIRO

Matthew Swanson

LIBERATION OR OCCUPATION – A PASSAGE THROUGH IRAQ

Jamil Golmohammadi

LOVE JUDY, MOM

Elaine Walkden

MISSING: A STORY OF HOPE

Aaron Goodman

MOJA MOJA

Sam Oliver

PAINTING ON THE RIGHT SIDE OF THE CANVAS

David L. Brown

QUIPPED MOMENTS

Valerie Tereszko

SADDEST BOY IN THE WORLD, THE

Jamie Travis

SHIPWRECKED

Devon Bolton

SMILE

Julie Kwan

SUCH AS WE ARE

Christine Clarke

SWIMMING LESSONS

Ellen Raine-Scott

SYMPHONY OF SILENCE

William Eaton

TOUCHED

Sarah Butterfield

TOWARDS THE DAY... WE ARE ALL FREE

Meg Torwi

UNDER MY FEET

Steve Rosenberg

VERTICALLY CHALLENGED

Ivan Hughes

WALL

Randy Rotheisler

ANIMATION STUDIO

(MONTREAL AND REGIONS)

ASSEMBLED

Elise Simard

DARK FLOWERS

Michael Crochetière

DRIFT

Veronica Verkley

FUNDS

Becka Barker

MERRY LITTLE BREEZES

Christine Blinn

MOUNTING NIGHTMARE

Tamara Ulisko

OCCUPANT, THE

Elise Simard

REVIEWING KINSHIP

Kim Simard

SHEELAGH, THE

Barb Taylor

STORY OF THE UNTOLD

Jean-Martin Casseus

VISSI D'ARTE

John Seck



THE HUNT



RUPTURE

SUMMARY OF ACTIVITIES

48

PRODUCTIONS	NFB Productions	Co-productions	Total
ORIGINAL PRODUCTIONS			
Original films in English	6	2	8
Original films in French	1	2	3
Original films - multilingual	2	-	2
Original videos in English	28	25	53
Original videos in French	11	20	31
Web productions and microsites in English	2	-	2
Web productions and microsites in French	3	1	4
Web productions and microsites - bilingual	2	-	2
Computer-generated animations in French	1	1	2
Computer-generated animations - multilingual	2	-	2
Total	58	51	109
VERSIONS			
English versions of French original productions	14	10	24
French versions of English original productions	16	19	35
Abridged versions of English original productions	7	3	10
Abridged versions of French original productions	6	1	7
Long-length versions of productions originally in English	-	1	1
Total			77
DVD PACKAGES AND SETS			20
ACQUISITIONS			
Acquisitions of English productions			23
Acquisitions of French productions			32
Total			55
	2005-2006	2004-2005	
FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB			
Filmmaker Assistance Program (FAP – English Program)	130	195	
Aide au cinéma indépendant Canada (ACIC – French Program)	53	96	
Total	183	291	

CANADIAN DISTRIBUTION	2005-2006	2004-2005
TELEVISION		
English telecasts	1,399	1,969
French telecasts	85	94
Total	1,484	2,063
THEATRICAL BOOKINGS		
NFB cinemas	1,568	865
NFB film at repertory and commercial cinemas	940	2,341
NFB films for community screenings	1,560	918
Total	4,068	4,124
NON-THEATRICAL		
NFB rentals	3,411	169
Loans-Partner Libraries	149,665	197,248
Total	153,076	197,417
SALES		
Videocassettes – NFB and distributors	32,555	45,402
DVD – NFB and distributors	57,870	28,176
16 mm prints	2	-
35 mm prints	2	7
Multimedia	216	405
Total	90,645	73,990
REVENUES		
Television	\$ 802,121	\$ 987,567
Theatrical distribution	56,883	34,909
Institutional and educational	1,879,764	1,366,497
Home video	700,926	528,802
Stock shot	681,946	658,136
Total	\$ 4,121,640	\$ 3,575,911

FILM FESTIVALS	2005-2006	2004-2005
Canadian festival participation	72	74
Films screened at Canadian festivals	336	421
Canadian awards	48	76
International festival participation	364	337
Films screened at international festivals	519	611
International awards	95	128

INTERNATIONAL DISTRIBUTION	2005-2006	2004-2005
CONTRACTS NEGOTIATED IN CANADA		
Television	55	73
Theatrical	1	-
Non-theatrical	47 ¹	37
Home video	13	5
Pre-sales	1	3
Total	117	118

CONTRACTS NEGOTIATED INTERNATIONALLY		
Television	164	155
Theatrical	5	8
Non-theatrical	70	80
Home video	27	22
All markets	5	4
Pre-sales	1	3
Total	272	272

ACQUISITION AGREEMENTS		
Total	30	28

REVENUES BY MARKET		
Television	\$ 1,509,914	\$ 1,810,508
Theatrical	235,753	146,620
Non-theatrical	900,487	755,658
Home video	478,127	432,617
Total	\$ 3,124,281	\$ 3,145,403

REVENUES BY TERRITORY		
United States	\$ 1,487,978	\$ 1,896,313
Europe	766,576	780,705
Asia/Pacific	373,654	281,002
Latin America/Caribbean	44,824	44,560
Others	451,249	142,823
Total International	\$ 3,124,281	\$ 3,145,403

1. In addition to the 47 contracts negotiated by Commercial Distribution, 81 contracts and letters of understanding for public screenings with paying and free admission were initiated by Outreach and marketing officers in the Programs.

TECHNICAL RESOURCES	2005-2006	2004-2005
EQUIPMENT RENTAL		
Rentals invoiced: Camera equipment	\$ 493,420	\$ 408,912
Sound equipment	238,869	172,107
Electrical equipment	92,546	109,560
Total rental (in dollars)	\$ 824,835	\$ 690,579

EDITING		
Weeks invoiced: Non-linear picture editing	870	996
Traditional picture editing	6	20
Final Cut Pro picture editing	71	86
Non-linear sound editing	192	203
Total weeks	1,139	1,305

RELATED SERVICES		
Hours invoiced: Sound transfers	669	773
Sound archives	630	992
Cataloguing and digitization	3,473	3,282
Synch rushes	799	902
Film and video projection	765	816
Total hours	6,336	6,765

SOUND POSTPRODUCTION		
Mixing and recording (in hours)	4,337	3,465

IMAGE POSTPRODUCTION		
Hours invoiced: Video transfers (other than VHS format)	4,847	6,775
Video online editing	4,446	4,009
Telecine transfers	3,190	3,394
Total hours	12,483	14,178

Hours invoiced: Video transfers	1,719	746
DVD transfers	2,617	424
VHS videocassettes duplicated	5,197	9,493
DVDS duplicated	48,467	11,093
Total hours	58,000	21,756

DIGITAL IMAGING		
Computer graphics and image processing (in dollars)	\$173,539	\$237,698
Animation camera (in hours)	18	31
Images invoiced: Digital film scanning	669	3,067
Digital film recording	196,537	88,376
Total images	197,206	91,443

DIGITAL VAULT (digitization, image processing and audio, video and Web encoding)		
Films digitized in MPEG2	1,620	1,102
Films digitized in MPEG4	1347	1012
Clips digitized for the Web	517	329
Films digitized for the Web	271	112
Films digitized for the iPod	12	-

Note: In 2005-2006, the NFB introduced the digitization service for iPods.



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"It's a people place, a neighbourhood...
and it's just plain beautiful."

- Peter

9 MONTHS, 6 BLOCKS

MANAGEMENT RESPONSIBILITY

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2006 and all information contained in these statements rests with National Film Board's management. These financial statements have been prepared by management in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector, and year-end instructions issued by the Office of the Comptroller General.

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 department's financial transactions. Financial information submitted to the *Public Accounts of Canada* and included in the National Film Board's *Departmental Performance Report* is consistent with these financial statements.

Management maintains a system of financial management and internal control designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are executed in accordance with prescribed regulations, within Parliamentary authorities, and are properly recorded to maintain accountability of Government funds. Management also seeks to ensure the objectivity and integrity of data in its financial statements by careful selection, training and development of qualified staff, by organizational arrangements that provide appropriate divisions of responsibility, and by communication programs aimed at ensuring that regulations, policies, standards and managerial authorities are understood throughout the Board.

The financial statements of the Board have been audited by the Auditor General of Canada.

Approved by:



Luisa Frate
Chief, Financial Operations
(Senior Full-time Financial Officer)



Maryse Charbonneau
Director, Administration
(Senior Financial Officer)

May 26, 2006



Auditor General of Canada
Vérificatrice générale du Canada

AUDITOR'S REPORT

To the Minister of Canadian Heritage and Status of Women

I have audited the statement of financial position of the National Film Board as at March 31, 2006 and the statements of operations, equity of Canada and cash flow for the year then ended. These financial statements are the responsibility of the Board's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2006 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Further, in my opinion, the transactions of the Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the Board.

Nancy Cheng, FCA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
May 26, 2006

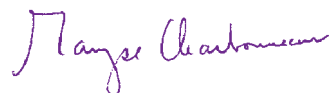
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31

ASSETS	2006	2005
FINANCIAL ASSETS		
Cash	\$ 222,127	\$ 207,923
Due from the Consolidated Revenue Fund	1,478,639	-
Accounts receivable		
Government of Canada	277,866	872,980
Outside parties	4,258,179	4,735,162
Inventories	579,524	507,479
Deposits	290,778	212,014
	<u>7,107,113</u>	<u>6,535,558</u>
NON-FINANCIAL ASSETS		
Prepaid expenses	848,934	692,153
Capital assets (Note 4)	6,821,094	8,142,903
	<u>7,670,028</u>	<u>8,835,056</u>
	<u>\$14,777,141</u>	<u>\$5,370,614</u>

LIABILITIES	2006	2005
Due to the Consolidated Revenue Fund	\$ -	\$ 391,833
Accounts payable		
Government of Canada	1,233,405	1,181,032
Outside parties	5,612,353	4,152,166
Accrued salaries	887,527	1,121,624
Vacation pay and compensatory leave	241,762	41,799
Deferred revenue	222,761	381,055
Employee future benefits (Note 5)	6,657,938	6,174,606
Obligation under capital leases (Note 7)	1,781,280	2,171,641
	<u>16,637,026</u>	<u>15,615,756</u>
EQUITY OF CANADA	<u>(1,859,885)</u>	<u>(245,142)</u>
CONTRACTUAL OBLIGATIONS AND CONTINGENCIES (Notes 10 and 11)		
	<u>\$14,777,141</u>	<u>\$15,370,614</u>

The accompanying notes are an integral part of the financial statements.

APPROVED BY MANAGEMENT:



Director, Administration



Government Film Commissioner

APPROVED BY THE BOARD OF TRUSTEES:



Member



Member

STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MARCH 31

EXPENSES (Note 6a)	2006	2005
ENGLISH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	\$ 25,049,051	\$ 24,421,647
Sponsored production	769,185	1,525,462
Marketing of films and other forms of visual presentations	1,756,072	1,678,820
	27,574,308	27,625,929
FRENCH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	16,048,165	16,550,042
Sponsored production	294,300	663,038
Marketing of films and other forms of visual presentations	1,525,793	1,550,424
	17,868,258	18,763,504
DISTRIBUTION	8,271,387	6,981,187
COMMUNICATIONS AND OUTREACH DEVELOPMENT	10,053,522	9,816,086
DIGITAL DEVELOPMENT AND APPLICATIONS	2,735,025	2,393,703
MANAGEMENT AND ADMINISTRATION	9,033,603	9,097,187
Cost of operations	75,536,103	74,677,596

REVENUES (Note 6b)	2006	2005
Institutional and educational	2,780,251	2,122,156
Television	2,005,950	1,436,853
Sponsored production	1,260,392	2,467,805
Home video	1,179,053	961,419
Stockshots	681,945	658,136
Miscellaneous	609,894	347,746
Theatrical	292,636	181,529
	8,810,121	8,175,644
Net cost of operations	\$ 66,725,982	\$ 66,501,952

The accompanying notes are an integral part of the financial statements.

STATEMENT OF CASH FLOW FOR THE YEAR ENDED MARCH 31

	2006	2005
OPERATING ACTIVITIES		
Net cost of operations	\$ (66,725,982)	\$ (66,501,952)
Items not requiring an outlay (inflow) of cash:		
Amortization of capital assets	3,021,200	3,540,545
Loss (gain) on disposal of capital assets	(71,500)	11,922
Change in liability for vacation pay and compensatory leave	199,963	(9,893)
Net change in employee future benefits	483,332	(94,037)
Other changes in assets and liabilities	1,870,472	(1,734,901)
Cash used in operating activities	(61,222,515)	(64,788,316)
FINANCING ACTIVITIES		
Payments on obligation under capital leases	(812,428)	(639,343)
Cash used in financing activities	(812,428)	(639,343)
CAPITAL ACTIVITIES		
Acquisition of capital assets	(1,307,444)	(1,277,917)
Proceeds from disposal of capital assets	101,620	61,000
Cash used in capital activities	(1,205,824)	(1,216,917)
NET CASH PROVIDED BY		
Government of Canada	\$ (63,240,767)	\$ (66,644,576)

The accompanying notes are an integral part of the financial statements.

STATEMENT OF EQUITY OF CANADA FOR THE YEAR ENDED MARCH 31

	2006	2005
Equity of Canada, beginning of year	\$ (245,142)	\$ 1,347,135
Net cost of operations	(66,725,982)	(66,501,952)
Net cash provided by Government	63,240,767	66,644,576
Change in due from the Consolidated Revenue Fund	1,870,472	(1,734,901)
Equity of Canada, end of year	\$ (1,859,885)	\$ (245,142)

The accompanying notes are an integral part of the financial statements.

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NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2006

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 (Board) is a cultural agency named in Schedule 1.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Status of Women. 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.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector, and year-end instructions issued by the Office of the Comptroller General.

The most significant policies are as follows:

PARLIAMENTARY APPROPRIATIONS

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary appropriations 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. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$15 million.

The Board is also financed in part by the Government of Canada through Parliamentary appropriations. The appropriations are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. The basis of the appropriations provided to the Board does not parallel the accounting principles applied in preparing the financial statements since appropriations are primarily based on cash flow requirements. Consequently, items recognized in the statement of operations and the statement of financial position are not necessarily the same as those provided through appropriations from Parliament. Note 3 provides a reconciliation between the two bases of reporting.

NET CASH PROVIDED BY GOVERNMENT

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

DUE TO (FROM) THE CONSOLIDATED REVENUE FUND

Due from the Consolidated Revenue Fund balance represents the amount of cash that the Board is entitled to draw from the CRF without further appropriations, in order to discharge its liabilities and the due to the Consolidated Revenue Fund balance represents the amount of cash that the Board has to pay to the CRF for the money received.

EXPENSE RECOGNITION

All expenses are recorded on the accrual basis.

PRODUCTION OF FILMS AND OTHER FORMS OF VISUAL PRESENTATIONS

All production costs are charged to operations in the year in which they are incurred and shown in the Statement of Operations as follows:

BOARD'S PROGRAM

All costs incurred for unsponsored productions, the Board's share in co-productions and the excess of costs over the sponsor's contribution for partially sponsored productions.

SPONSORED PRODUCTION

All costs incurred for fully sponsored productions and the sponsored costs of partially sponsored productions.

REVENUES

Revenues from production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

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.

ACCOUNTS RECEIVABLE

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

INVENTORIES

Materials and supplies are carried at cost.

Film prints and other forms of visual presentations held for sale are carried at the lower of cost of production and net realizable value. The cost of other prints is expensed on a current basis.

CAPITAL ASSETS

Capital Assets are amortized on the straight line method over the estimated useful life of the assets, as follows:

Technical equipment	from 4 to 10 years
Software & data processing equipment	from 5 to 10 years
Office furniture & equipment	from 5 to 10 years
Rolling stock	5 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly 20,000 audiovisual works produced between 1895 and the present. 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 as capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain capital assets. 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 acquisition price of the asset. 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.

EMPLOYEE FUTURE BENEFITS**PENSION BENEFITS**

All eligible employees participate in the Public Service Pension Plan administered by the Government of Canada. The Board's contributions reflect the full cost as employer. This amount is currently based on a multiple of an employee's required contributions and may change over time depending on the experience of the Plan. The Board's contributions are expensed during the year in which the services are rendered and represent the total pension obligation of the Board. The Board is not currently required to make contributions with respect to any actuarial deficiencies of the Public Service Pension Plan.

SEVERANCE BENEFITS

Employees are entitled to severance benefits as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates; such as, years of service, employees' status and departure statistics. These benefits represent the only obligation of the Board that entails settlement by future payment.

MEASUREMENT UNCERTAINTY

The preparation of these financial statements in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector and year-end instructions issued by the Office of the Comptroller General, requires management to make estimates and assumptions that could 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 useful life of capital assets, allowances for doubtful accounts and the liability related to employee severance benefits. Actual results could significantly differ from those estimated. The estimates are reviewed periodically and as adjustments become necessary, they are reported in net cost of operations in the period in which they become known.

3. PARLIAMENTARY APPROPRIATIONS

The Board receives most of its funding through annual Parliamentary appropriations. Items recognized in the statement of operations and the statement of financial position in one year may be funded through Parliamentary appropriations 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 accrual accounting basis. The differences are reconciled in the following tables:

A) RECONCILIATION OF NET COST OF OPERATIONS TO CURRENT YEAR APPROPRIATIONS USED:

	2006	2005
Net cost of operations	\$ 66,725,982	\$ 66,501,952
Acquisition of capital assets	1,307,444	1,277,917
Payments on obligation under capital leases	812,428	639,343
Gain (loss) on disposal of capital assets	71,500	(11,922)
Change in liability for vacation pay and compensatory leave	(199,963)	9,893
Net change in employee severance benefits	(483,332)	94,037
Proceeds from disposal of capital assets	(101,620)	(61,000)
Amortization of capital assets	(3,021,200)	(3,540,545)
Current year appropriations used	\$ 65,111,239	\$ 64,909,675

B) APPROPRIATIONS PROVIDED AND USED:

	2006	2005
As per Main Estimates – Vote 75	\$ 62,948,000	\$ 63,672,000
Supplementary Estimates appropriation	5,274,182	3,194,031
Authority to carry forward	(3,110,943)	(1,956,356)
Current year appropriations used	\$ 65,111,239	\$ 64,909,675

C) RECONCILIATION OF NET CASH PROVIDED BY GOVERNMENT OF CANADA TO CURRENT YEAR APPROPRIATIONS USED:

	2006	2005
Net cash provided by Government of Canada	\$ 63,240,767	\$ 66,644,576
Change in net position in the Consolidated Revenue Fund		
Variation in accounts receivable	1,072,097	(1,519,522)
Variation in accounts payable	1,512,560	(759,899)
Variation in deferred revenue	(158,294)	(2,196)
Other adjustments	(555,891)	546,716
Current year appropriations used	\$ 65,111,239	\$ 64,909,675

4. CAPITAL ASSETS

	COST				ACCUMULATED AMORTIZATION				2006 Net book value	2005 Net book value
	Opening balance	Acquisitions	Disposals and writeoffs	Closing balance	Opening balance	Amortization	Disposals and writeoffs	Closing balance		
Technical equipment	\$ 20,871,829	\$ 997,726	\$ 235,200	\$21,634,355	\$ 17,130,572	\$ 1,353,630	\$ 235,200	\$18,249,002	\$ 3,385,353	\$ 3,741,257
Software & data processing equipment	13,040,884	489,338	258,892	13,271,330	9,405,104	1,368,543	228,771	10,544,876	2,726,454	3,635,780
Office furniture & equipment	1,045,033	---	203,889	841,144	876,936	33,294	203,890	706,340	134,804	168,097
Rolling stock	31,755	---	---	31,755	31,755	---	---	31,755	---	---
Collection	1	---	---	1	---	---	---	---	1	1
Leasehold Improvements	3,890,429	242,447	---	4,132,876	3,292,661	265,733	---	3,558,394	574,482	597,768
Total	\$ 38,879,931	\$ 1,729,511	\$ 697,981	\$39,911,461	\$ 30,737,028	\$ 3,021,200	\$ 667,861	\$ 33,090,367	\$ 6,821,094	\$ 8,142,903

The above assets include equipment under capital leases for a total cost of \$4,248,313 (2005 – \$4,010,400) less accumulated amortization of \$2,810,284 (2005 – \$2,040,079). Current year amortization expenses relating to property under capital lease amount to \$906,237 (2005 – \$719,194). Acquisitions under capital leases amounted to \$422,067 (2005 – \$629,759).

5. EMPLOYEE FUTURE BENEFITS

PENSION BENEFITS

The Board and all 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 cent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Québec Pension Plans benefits and they are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2006 expense amounts to \$3,867,894 (2005 - \$3,741,890), which represents approximately 2.8 times the contributions by employees.

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

The Board provides severance benefits to its employees based on years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Benefits will be paid from future appropriations or other sources of revenue. Information about the plan, measured as at March 31, 2006, is as follows:

	2006	2005
Accrued benefit obligation, beginning of year	\$ 6,174,606	\$ 6,268,643
Expense for the year	1,388,151	383,234
Benefits paid during the year	(904,819)	(477,271)
Accrued benefit obligation, end of year	\$ 6,657,938	\$ 6,174,606

6A. EXPENSES

	2006	2005
Salaries and benefits	\$ 40,419,024	\$ 37,689,367
Rentals	8,648,427	8,887,067
Professional and special services	8,559,660	9,771,400
Transportation and communication	3,890,222	3,953,774
Cash financing in co-productions	3,742,525	3,657,162
Amortization of capital assets	3,021,200	3,540,545
Materials and supplies	2,411,643	2,268,889
Contracted film production and laboratory processing	1,437,239	1,671,050
Information	1,295,115	1,165,952
Repairs and upkeep	750,962	717,395
Miscellaneous	736,687	672,094
Royalties	694,899	670,979
(Gain) loss on disposal of capital assets	(71,500)	11,922
	\$ 75,536,103	\$ 74,677,596

6B. REVENUES

	2006	2005
Film prints	\$ 3,156,370	\$ 2,412,268
Royalties	3,101,520	2,289,689
Sponsored production	1,260,392	2,467,805
Stockshots	681,945	658,136
Miscellaneous	609,894	347,746
	\$ 8,810,121	\$ 8,175,644

7. OBLIGATION UNDER CAPITAL LEASES

The Board has entered into agreements to rent technical, data processing and office equipment under capital leases. The assets have been capitalized using implicit interest rates varying from 7% to 14%. The related obligations are paid over a 3-5 year lease term. Minimum lease payments totalled \$812,428 for the year ended March 31, 2006 (2005 - payments of \$639,343). Interest of \$259,440 (2005 - \$239,416) was charged to operations.

The obligation under capital leases includes the following:

Future minimum lease payments:	2007	\$ 942,457
	2008	959,764
	2009	189,637
	2010	20,612
		2,112,470
	Less:	
	imputed interest	331,190
		\$ 1,781,280

8. RELATED PARTY TRANSACTIONS

The Board is related in terms of common ownership to all departments, agencies and Crown corporations created by the Government of Canada. The Board enters into transactions with these entities in the normal course of business. During the year ending March 31, 2006, the Board leased accommodations from the Department of Public Works and Government Services Canada (PWGSC) for the amount of \$6,883,007 (2005 - \$6,817,799).

9. FAIR VALUE OF FINANCIAL INSTRUMENTS

Accounts receivable, deposits, accounts payable, accrued salaries and vacation pay and compensatory leave are incurred in the normal course of business. The carrying amounts of each of these accounts approximate their fair value because of their short-term maturity. There is no concentration of accounts receivable and, therefore, there is no significant credit risk.

The present value of the capital leases obligation based on current market interest rate of 8% is estimated at \$1,904,893 (2005 - \$2,366,327).

10. CONTRACTUAL OBLIGATIONS

The Board has long-term lease agreements for premises and equipment. The most significant of these agreements has been concluded with PWGSC for premises until 2016. Future minimum rental payments for the next five years are as follows:

	Premises	Equipment	Total
2007	\$ 6,559,000	\$ 945,000	\$ 7,504,000
2008	5,687,000	572,000	6,259,000
2009	5,139,000	168,000	5,307,000
2010	4,642,000	35,000	4,677,000
2011	4,541,000	6,000	4,547,000
2012-2016	23,476,000	—	23,476,000
	\$ 50,044,000	\$ 1,726,000	\$ 51,770,000

From the amount of \$50,044,000 for the lease for premises, agreements have been signed for \$96,000 with outside parties and \$49,948,000 with PWGSC.

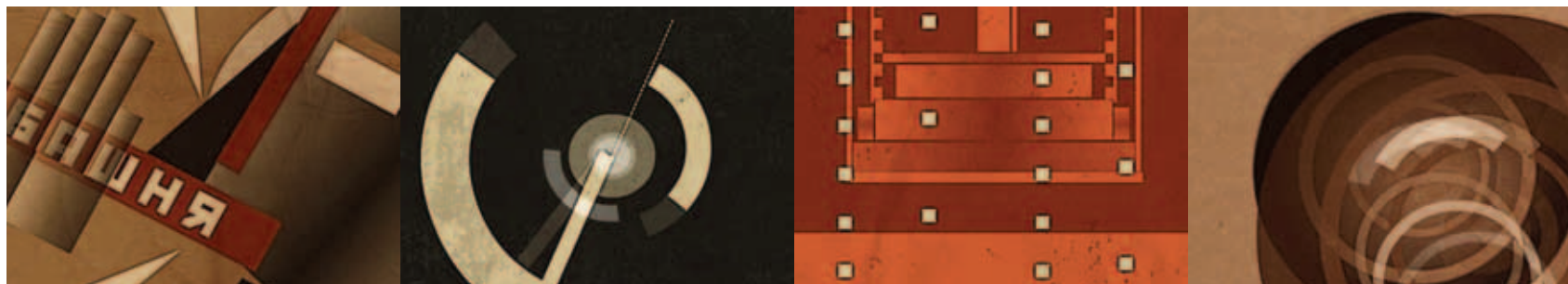
11. CONTINGENCIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

12. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform with the presentation adopted in 2006.

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Theme Song:
"I didn't ask to be born.
All around me, children are smiling.
But in my heart there are
too many stormy days..."
- Francine

SOCIAL IMPACT



WARDS OF THE CROWN/ LES ENFANTS DE LA COURONNE

The filmmaker Andrée Cazabon follows four young people for 10 months as they prepare to leave foster care. Leah, Myrtho, Emily and Chantal, all between 16 and 20 years old, give us candid glimpses into their lives.

"I am a kid from care. I live a life where heartache and hope dance with each other in an intricate pattern, each fighting to overpower the other, where smiles and tears go hand in hand. And although it is a world filled with heroes and miracles, it is too often hidden behind a veil of secrecy and privacy. I wish to thank you for bringing it to light with the film *Wards of the Crown*." Thank you for bringing us one step closer to that place where every child has the chance to dream, to trust and to succeed."

Jen Currier

Alberta Youth In Care and Custody Network

"Wonderful to see your film for the second time. The first time you showed the film to our front-line staff it had a powerful impact. The young people in the film are often quoted at meetings and among staff. You showed the film in November and for the first time ever our residential centre (group home) was empty on Christmas Day. Keep sharing it!"

Carol MacLellan

Family Services, Sydney, Nova Scotia

THE FIGHT FOR TRUE FARMING/ PAS DE PAYS SANS PAYSANS/

All over the planet, agriculture is in crisis. Driven by the forces of globalization, rampant agribusiness is harming the environment and threatening the survival of family farms. From the viewpoint of farmers in Quebec, Western Canada, Vermont and France, this documentary speaks out against the damage caused by large-scale industrial farming.

"Dear Ms. Lamont, I must convey my tremendous admiration for the excellent camerawork and editing in your film. There is evident progressive development in spite of the complex theme, and in spite of the number of subjects and people involved. I would like to express my sincere appreciation for your achievement and wish you an overwhelming response from audiences everywhere. Congratulations, well done, and thank you to the NFB for its assistance in distributing your film. With best regards..."

Frédéric Back

filmmaker and illustrator

À PART DES AUTRES

The film, an urban fable exploring the themes of exclusion and marginality, tracks the intertwined destinies of five young interns from a social and professional reintegration centre. In spite of their obvious potential and real desire to improve their lives, they find themselves relentlessly marginalized by an inflexible system.

"Mr. Simard, though I had a chance to congratulate you after the screening, I would like to applaud you once again for the magnificent film you have made. Your achievement faithfully captures reality and is deeply moving. We, who every day work with street people in profound distress, appreciate the accuracy and profound humanity of your portrayal. We also thank you for so clearly depicting the experiences of many counsellors and other workers who, for very low pay, devote an incredible amount of time and energy each day to restoring hope among young and old on the margins of society. The art of creation is probably one of the most effective factors in encouraging resilience, as your film so plainly shows."

Serge Lareault

Editor and Director, L'itinéraire

VIEWS

ON THE WORLD

THE DIFFERENCE ON NFB.CA

CITIZENSHIFT

CitizenShift is a National Film Board of Canada Web site initiative dedicated to citizen engagement and social change: a unique content from active citizens, independent filmmakers and multimedia artists.

"Let me take this opportunity to give you and the CS crew my deepest and most humble congratulations and thanks for your stupendous ongoing work. What an awesome project! So many similar projects have sounded so good at the outset: only **CitizenShift** has delivered. You've been on top of all the issues that get ignored, and you've created a unique space for the all-important synergies of activism and filmmaking. I love it and am proud to have been associated early. All the best."

Avi Lewis
filmmaker, contributor
and visitor to **CitizenShift**

PAROLE CITOYENNE

In a world where globalization engenders inequality and social exclusion, *Parole citoyenne* contributes to regenerating the social fabric through participation in works rooted within the community. *Parole citoyenne* is an engaging public and technological space where words and images invite genuine citizen participation.

"I am a social sciences student at the Université du Québec at Outaouais, and last year I started making documentary-based presentations. My group and I would like to continue the experience on a regular basis next year as well. Your **Parole citoyenne** site is a fantastic and inexhaustible source of documentaries on issues that interest students in the social sciences. Thank you."

Valérie Simard

SILENCE, ON COURT!

Silence, on court!, the NFB's Web platform for short films, has arranged a program of short films for the whole family, entitled *Admission générale*. At the Théâtre de Verdure in summer 2005, the program drew thousands of people.

"I felt I had to write to congratulate you on the extraordinary program you have put together. The films were all excellent, and I was thrilled you chose *Un petit pépin*. The whole evening went by so fast that at the end I felt I had just got there! The whole theatre was packed, and I really enjoyed the way we introduced ourselves before the screening. That was particularly great for the Web artists, whom audiences do not usually get to know. Once again, heartfelt thanks to all of you!"

Érik Goulet

"On behalf of TELUS, I would like to acknowledge the merit and importance of our partnership with **Silence, on court!** Our collaboration has continued to grow with increasing success since Cannes 2005. Following the exceptional response to the *Le court en Web* competition, we decided to hold another contest, focusing this time on Quebec films. The level of expertise that **Silence, on court!** has attained in the short film sector is invaluable. It has allowed us to develop innovative projects and, through this partnership, quickly establish *Globetrotter.net* as a leader in the short film industry."

Hicham Laaouan
eMarketing Business Manager
TELUS Communications

CITIZENShift ➡➡

**PAROLE
CITOYENNE**
[HTTP://CITOYEN.NFB.CA](http://citoyen.nfb.ca)



**SILENCE,
ON COURT!**

ENDURING COMMITMENT TO THE NEW GENERATION OF FILMMAKERS

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MOMENTUM

Momentum offers emerging documentary filmmakers an intensive seminar covering the main components of the filmmaking process, from development to postproduction. Four filmmakers are then selected to spend five weeks each making a short documentary film.

"Making a film through the Momentum Program has been a very rewarding experience. Being able to work with talented and knowledgeable professionals at such an early stage in my career proved to be an excellent learning opportunity. I believe that the support, guidance and trust given to me by my producer and production team helped me to creatively explore the documentary form. Overall, an enriching and motivating program."

Dylan Reibling
director of *Personal Space*

"Momentum was fantastic and inspiring. It's a fast track guide to the NFB and social documentary filmmaking. Great lectures and an opportunity to put your learning into practice afterward."

Sandy Nicholson
director of *The Memory Merchant*

"Having made two short fiction films previously, I had no idea the challenges of working on a documentary. The experience of making my first short documentary through NFB's Momentum Program is invaluable to me. Some things can only be learned in the field and learn I did! The NFB staff was great to work with, in particular Anita Lee, who was insightful, supportive and patient."

Siu Ta
director of *Cut & Dry*

"I found the entire Momentum experience intense, challenging, and incredibly rewarding. Everyone I worked with at the NFB was exceptionally supportive, insightful and hard-working."

Kelly O'Brien
director of *Photography Lessons*



DOC SHOP

DOC SHOP

Doc Shop is a project aimed at English-speaking CEGEP and university students enrolled in a film, video or communications program in Montreal. With the participation of CBC, this year participants from Carleton University and Algonquin College joined the project in Ottawa. Twenty-five, 4-minute videos about "positive things in our community" were completed.

"As far as the whole Doc Shop experience goes, I think that it was a very good tool in learning just how much work goes into making a documentary and with television standards on top of that! I liked the meetings, workshops and rough-cut screening! They were very helpful!"

Amanda Slaunwhite
Champlain College

"I wanted to thank you again (Colleen Ayoup, co-ordinator of Doc Shop) for the opportunity. Once more, I think it is amazing that the National Film Board promotes students and many aspiring filmmakers. You took interest in what we had to say, and we transferred it into the language of film, our passion."

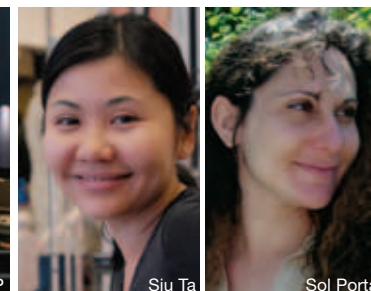
Amanda Ihnatowicz
Dawson College

SPARKS INITIATIVE

This project, conducted in partnership with Heritage Canada, is aimed at supporting emerging filmmakers and mid-career professionals from culturally diverse and Aboriginal communities. It includes a professional development facet and a project development facet.

"Working on *The Sparky Book* (short animation movie by Mary Lewis) gave me a great opportunity to get in touch with film and video making in Canada. More importantly, because the film is challenging and original, it has enriched my own career by inspiring me artistically and by offering me the opportunity to gain valuable working experience. It is also a dream came true to be working for the NFB, an institution whose prestigious reputation I have read and heard about during my years at university in my own country, Argentina."

Sol Porta
animation assistant trainee
SPARKS



Siu Ta

Sol Porta



PERSONAL SPACE



LA LETTRE

ACTION FOR NEIGHBOURHOOD CHANGE

NFB's participation with the United Way has begun in the program called Action for Neighborhood Change or ANC. The Prairie, Pacific, Atlantic and Ontario centres have undertaken to train and develop individuals to film and identify issues and achievements of community members in neighbourhoods chosen by the United Way. It is an effort to give a voice to the disenfranchised.

"The ANC project gave me the opportunity to share my filmmaking knowledge with an interested and talented group of youths. It was fascinating to see their ideas develop. We need more programs that give youths the opportunity to tell their own stories."

Dawn Wilkinson
Film Instructor

"Wow! What a learning curve. Taking a passion and bringing it to life has got to be the most rewarding experience. I learned a lot about myself and about working with others under some intense moments of stress. If I can say I did just one thing for the community, then I have made my mark. The film may be over but I am going to keep an eye on the Brook and maybe even do a follow up."

H. Corey Cluett
the Water group
Discover Spryfield training project

"The project took on a life of its own and took us down unknown trails but it was all rewarding to be able to stand back and say 'Hey, I helped put that all together with my group, and learned how to work as a group, and that's my work, my talent, my personality put into that documentary.' It was hard work, took longer than expected and was frustrating as hell when we got to the editing, but I thoroughly enjoyed everything and I would do it again."

Cherie-Lyn McGann
the Water Group
Discover Spryfield training project

"The biggest thing about this whole adventure seems to be patience. The set-up to get ready to film is amazing ... but the more you take part, the easier it gets. I am glad I took part and I will look at filming and television shows with a whole different perspective."

Janet Kidston
the History Group
Discover Spryfield training project

"Taking part in the Discover Spryfield Project has been an amazing experience for me. I went into this project to pick up a few tricks to make better home movies. I came out with an overwhelming feeling of attachment to my community. In one day we visited four different schools. As the doors keeping opening up I remember thinking, this is how Alice must have felt in Wonderland. I was looking at everything with new eyes and new sense of wonderment. Thank you for this great experience."

Heather Whitehead
the Art and Education Group
Discover Spryfield training project

"I have experienced great joy in discovering Spryfield through a camera lens. I also discovered beautiful people and a community that respects diversity and believes it takes a community to raise a child."

Marlene Fitch
the People of Spryfield group
Discover Spryfield training project



A NEW LOOK AT THE HEART OF THE WORLD



EXILES IN LOTUSLAND

EXILES IN LOTUSLAND/ LE MÉCHANT TRIP

The beckoning road west in search of self. Mélo and Ti-criss made the trip all the way from Quebec and now, still minors, they live on the streets of Vancouver. For the moment, their only certainty is love. From homelessness to hard knocks to drugs, they search for themselves and their place in society. A journey full of unexpected twists and turns, with a shocking ending.

"I had the pleasure of watching your outstanding work with *Exiles in Lotusland*. Congratulations! The extraordinary time and effort you spent on the film really paid off. The cast itself posed huge difficulties, though no more than, inadvertently, they impose on themselves. By sticking with them tenaciously, with the utmost sympathy and suspension of judgment, you gave us insights of great human value. You gave us a real feel for these deeply touching young folk."

Allan King, OC
President, Allan King Associates Limited

Exiles in Lotusland is a remarkable film in its access to the world of Québécois street kids living in Vancouver. It is a powerful documentary that unflinchingly looks at the struggles and hardships facing youth living on the street today."

Hubert Davies
filmmaker

WHEN HOCKEY CAME TO BELFAST

Paul and Andrew are friends that met through their shared love of ice hockey. Like other 15-year-olds, they hang out, listen to music and play sports. However, Belfast is a city steeped in decades of religious violence. Paul is Catholic and Andrew is Protestant, and being friends means risking their safety in a divided city.

"One organization that, perhaps surprisingly, brings youth and families from all backgrounds together is the Belfast Giants team of the Elite Ice Hockey League. As portrayed in the National Film Board production *When Hockey Came to Belfast*, ice hockey has found a unique place among the numerous team sports so popular in this sports-oriented province. In Northern Ireland the future lies in the hands and in the hearts and minds of today's youth, as it does everywhere else in the world. Knowledge, tolerance and acceptance, learnt and practised today, will pay dividends in the future. The production *When Hockey Came to Belfast* is the true story of a Catholic and a Protestant boy, Paul and Andrew, who became friends playing ice hockey."

General John de Chastelain



CREATIVITY WITH PEOPLE IN MIND

"Thank you very much for putting together such a wonderful selection of videos for Black History Month. Each film gave the audience the opportunity for lively, interesting discussion."

Felicia Houtman
Union Counsellor
Program Coordinator

"Dear, Jane Gutteridge (NFB employee), thank you very much for your advice and support on behalf of the National Film Board of Canada."

Canadian Delegation
Ship for World Youth 17

"It is with great pleasure that I write to tell you of a wonderful experience our organization had with staff at the National Film Board in Toronto during our 3-day film festival, Images of Healing: A festival of Films on Health and Wellness. On behalf of the Friends of Alternative & Complementary Therapies, I would like to thank you and the National Film Board for helping to sponsor such community-driven initiatives."

Hilary Buttrick
Images of Healing Film Festival Committee

"On behalf of the Ottawa Anglican Youth contingent of the World Vision 30-hour famine, thank you for the use of *Scared Sacred*. The youth found it very moving and followed it up with a great meaningful discussion."

Steve Aubrey

"A brief word to congratulate you on the content of your space about the battle residents of Pointe St-Charles have been waging to stop the casino from moving into their neighbourhood. I like sites like this, with masses of documents, including some from the archives, discussion spaces, links, texts and more. It's very comprehensive! CONGRATULATIONS to the whole Parole citoyenne team. I'm with you."

Alain Dubois
member of EmJEU and editor of the
www.jeucompulsif.info Web site

"Once again, we would like to thank the National Film Board for its excellent service, which is profoundly appreciated by our clients and by the Francophone minority community as a whole. Your invaluable support is extremely important to La Francophonie in Canada!"

Diane DeLongchamp
Faculté Saint-Jean Library

MORE ACCESSIBLE THAN EVER



MONTREAL CINEROBOTHEQUE

MEDIATHEQUE AND CINEROBOTHEQUE: HANDS-ON CINEMA

NFB public access centres in the heart of Canada's two largest cities offer an interactive window onto Canadian cinema and culture. Montreal's CineRobotheque and Toronto's Mediatheque feature hands-on workshops, state-of-the-art personal viewing stations, public screenings, special events for kids, discussions and more.

MONTREAL CINEROBOTHEQUE The film collection and workshops are a delight for both young and old

"The huge plasma screens make the films look spectacular!"

A viewer

"The Postcards from Montreal workshop is perfectly suited to our clientele: adult immigrants learning French at the Centre Yves-Thériault."

An educator

"We especially enjoyed the workshop and hope to offer it again to another group. I'm particularly interested in the work the NFB is doing because I'm organizing a school video festival with some of our animation productions. Consequently, I'd like for us to stay in touch despite the distance."

**Board of Education
Nice (France)**

"I should mention that all the young people who attended had only positive things to say about the experience. They especially enjoyed the fact that the film excerpts were well chosen and interesting. I was very pleased to see that the Visions Documentaires workshop gave them the opportunity to understand documentaries from a different perspective that went beyond preconceived notions... The workshop presenter provided interactive activities that were particularly well suited to young people between the ages of 14 and 17. We are absolutely delighted with the experience the workshop afforded us!"

**Annie Demers Caron
Coordinator, Vision Jeunesse Project
Maison des jeunes M.A.G.I.**

TORONTO MEDIATHEQUE Educators, parents and children attending our March Break camps

"The NFB March Break Camp was a spectacular experience for my daughter. The kids were fully engaged and inspired, and the work they produced was impressive and unique, reflecting the great humour, dedication and obvious expertise of the supervisors, who made every participant feel like a star auteur filmmaker. The documentary made by the team...was extraordinarily moving and professional. It was a breathtaking tribute to each and every child, one that we will treasure."

**Judith Clare Thompson
Officer of the Order of Canada, 2005
Canadian Playwright/Screenwriter
(*Lion in the Streets*, *Lost and Delirious*)**

"The workshop leaders were knowledgeable, enthusiastic and patient with young students... I appreciated having the opportunity to do activities I couldn't do in the classroom."

**Marianne Cook
Teacher
Blessed John XXIII School**

"This is the only day camp that my daughter Bryn has ever attended where each morning she was getting up earlier and earlier in sheer excitement for that day to begin. Please pass on our sincere thanks to all the [leaders]. Their enthusiasm and creativity permeated the Friday event for the friends and family. The kids obviously adored them all."

Cathy Hunt

"Even though you're learning, it's still really fun. I really like the clay animation."

Bryn Griffin



JOHN AND MICHAEL

ANIMATION WORKSHOPS

Shira Avni's animated short *John and Michael* pays homage to two men with Down's syndrome who share an intimate and profoundly moving relationship. As Canada's public producer and distributor, the NFB is proud to have worked with Shira on this outstanding film, which challenges society's traditional ideas about disability, love and humanity.

"Working as an animator and co-producer with the NFB gives me the opportunity to create innovative, socially conscious media that would not be possible in the commercial world. It also gives me the opportunity to work with children through the NFB's animation workshops. Kids are natural artists and the transformation they go through when they're animating is so inspiring. Introducing young people to the arts is very important to me and I believe activities like animation workshops are a big part of what makes the National Film Board such a unique place."

Shira Avni
animator

THE WEIGHT OF THE WORLD CHALLENGE

This is a NFB-CBC initiative in collaboration with the Heart and Stroke Foundation of Canada and the Canadian Association for Health, Physical Education, Recreation and Dance. Over 60,000 children have participated in this project.

"I introduced the Weight of the World Challenge while my Grade 5 class was studying Canadian government. Of particular interest was the part about getting students active and walking to school and other activities. Using the video *The Weight of the World* as a starting point, my class conducted a survey in the school indicating present numbers of those who walk and also numbers of those who would walk if a safe sidewalk was available. The numbers were most encouraging.

"I called our city councillor, who invited the students to present our findings at a city council meeting. Our student council president did a fantastic job! The result is an accepted resolution to study the matter and report back to council. But even more encouraging was the response to the local and regional news stories that aired the next day. We had calls to the school, responses sent to city council and even area residents without children attending our school voicing support. So, that's where my class stands at this time. Thank you again for the opportunity to use *The Weight of the World* video. I will keep you posted as to the status of our sidewalk."

Elementary school teacher
Ontario



"We are applying for a grant to help us purchase 60 pedometers and a large map of Canada. Beginning in September, our upper elementary classes will take turns wearing the pedometers and counting the number of steps they take during the school day. This project will incorporate physical activity, math and geography outcomes while encouraging the students to establish healthy activity habits now so they won't be sedentary and obese later in life."

Heather Thompson
Oxford School
Halifax, Nova Scotia

"Guests came in to do some new activities (tae kwon do and yoga) with students during Education Week, and the entire École Bois-Joli made a huge conga line. École Beaubassin will hold a sports day for the entire school using recommendations from one of the guides."

Michele Mockler
École Beaubassin and École Bois-Joli
Halifax, Nova Scotia

"One thing we have been doing is giving the kids a monthly calendar and they need to do 1/2 an hour of exercise each day and at the end of the month, parents sign it to verify and they hand it in. We are having the students write down what they eat in a week, so they can see how healthy their habits are."

Donna Colborne
Clear Vista School
Alberta

NFB FILM CLUB MEMBERS

Almost 33,000 Canadians have joined the NFB Film Club community, giving them access to premiere screenings, master classes, the free online film library (CineRoute), our bilingual bimonthly newsletter *Focus*, special discounts on NFB videos and DVDs, and more.

"I love being a member of the NFB Film Club. I may not attend many of the events but being kept in the know by email is fabulous. A person could not possibly attend all your events but by providing the information about new films, documentaries, artists, etc., you make our lives richer. Your members are certainly more knowledgeable about what is going on in Canada and the rest of the world as far as the environment, social injustice and inspirational events. And all for FREE! WOW! Thank you."

Ellen Matsui

"I appreciate being a free member. I returned to live as a permanent resident Canadian just over a year ago after being away for 30 years. I find that the NFB is helping me bridge a gap in what has occurred during my absence for understanding of many current cultural concerns and issues."

Dr. Giddings Pilato

"Your membership program is performing an invaluable service in sensitizing Canadians to some of the leading-edge work NFB does in documentary filmmaking and animation. It's important for Canadians to have universal and free access to such film gems, so they do not have to wait till the Academy Awards to hear about NFB's talented filmmakers. Congratulations on a wonderful program. From an avid NFB fan."

Lina Calamo

"I think the NFB free membership program is terrific. As an aspiring doc filmmaker, my membership is invaluable. It not only keeps me informed about what's out there but gives me an opportunity to explore it. Bravo! And thanks."

Gina Roitman

CREATING A RELATIONSHIP OF TRUST BETWEEN ARTISTS AND ARTISANS

TWO WORLDS COLLIDING

Two Worlds Colliding chronicles the painful story of what came to be known as Saskatoon's infamous "freezing deaths" and the schism between a fearful, mistrustful Aboriginal community and a police force that must come to terms with a shocking secret.

"Making *Two Worlds Colliding* with the National Film Board producers was an enriching experience because of their support of me, an emerging filmmaker. Their willingness to trust my intuition gave me the confidence to begin and finish a very challenging process, but what was even more important was their belief in the film and what it could accomplish."

Tasha Hubbard
filmmaker

SHAMELESS: THE ART OF DISABILITY

A catastrophic stroke in 1987 dramatically changed Bonnie Sherr Klein's life but did nothing to dim her passion for social justice or her immense talents. As Women in Film and Television-Toronto honours Bonnie with its Crystal Jury Award, she is making a long-awaited return to filmmaking with an upcoming NFB documentary that challenges stereotypes of disability.

"For many years, I made films at the NFB about people who were invisible or misrepresented in the media. Seventeen years after my stroke, I was finally ready to make a film again. The folks at the NFB didn't merely 'accommodate' my disabilities - they welcomed me and my fellow artists to tell our own stories, to challenge the scared old images of disability and correct the script of our lives as tragic."

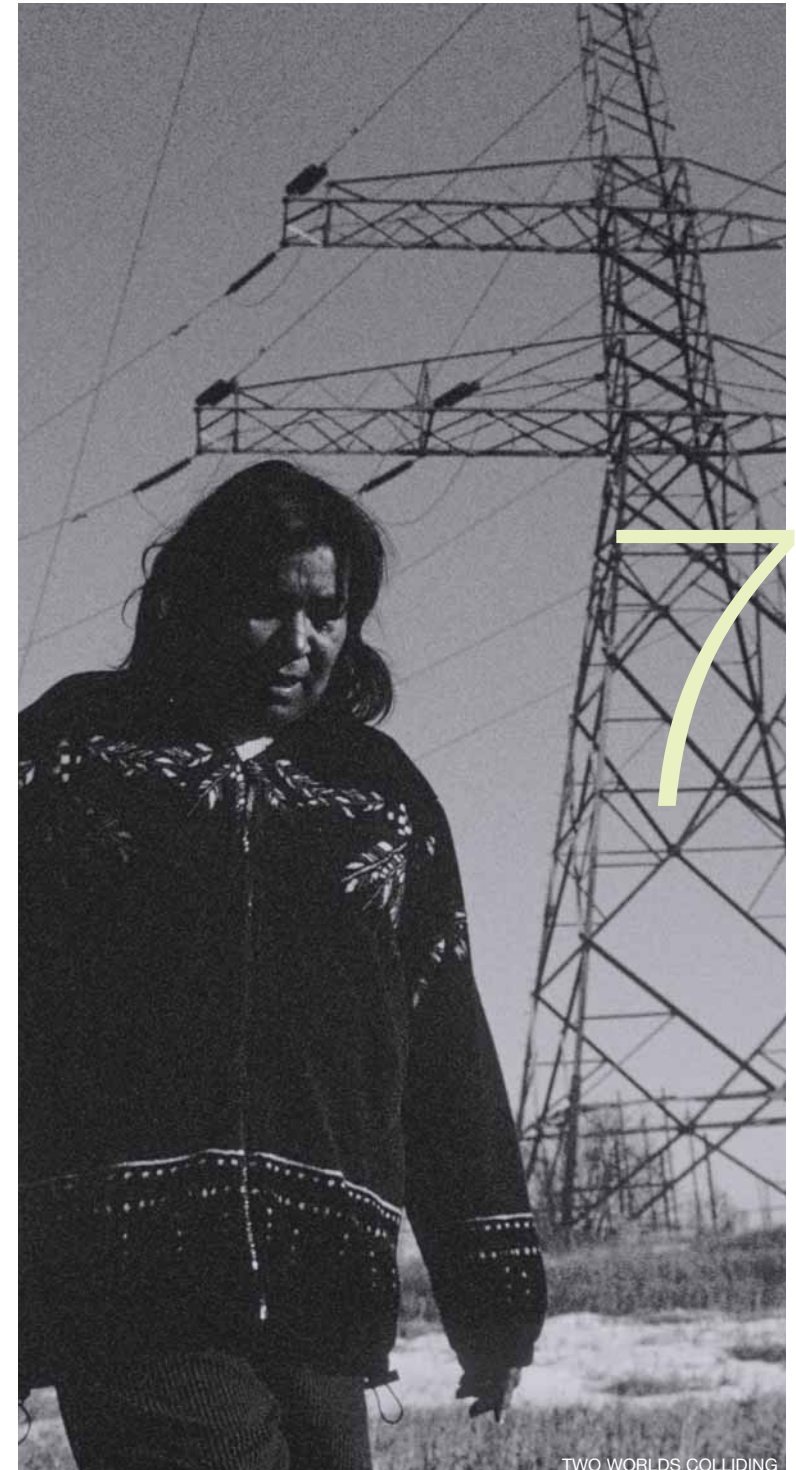
Bonnie Sherr Klein
filmmaker

CRICKET AND THE MEANING OF LIFE

Cricket and the Meaning of Life follows filmmaker Sanjay Talreja on a journey from India to Canada to Trinidad, through history, politics and sport, as he discovers his love of cricket in the most unlikely of places - Toronto. As Canada's public producer and distributor, we're proud to work with filmmakers like Sanjay, whose talent and vision are showcasing our country's changing face.

"As an independent filmmaker who's worked with production companies both in the US and India, coming to the creative environment of the NFB has been a great experience. The NFB's a truly collaborative place where I was able to work with a producer with whom I could share and try out new ideas. Other places try to impose their own 'stamp' on a filmmaker's vision. At the NFB, they gave me the support I needed to develop my own."

Sanjay Talreja



TWO WORLDS COLLIDING

FOCUS ON CURRENT AFFAIRS



"We can thank the National Film Board for Marv Newland.

"Vancouver's best animator was an art school student at the Los Angeles County Art Museum in the late 1960s when he became aware of the huge land blob to the north by watching NFB films.

"NFB films were so popular, he recalled, students would drop classes or whatever else they were doing to see them. If you found out about NFB screenings by reading a newspaper, Newland said, that meant you were too late to get a ticket.

"What stunned him about the NFB's animated films was that each one was an individual's work. To Newland, this was revolutionary: He thought films were the product of large corporations where people in suits made most of the important decisions. Who'd ever heard of a film being the creative expression of a single person?

"Humans making films with their own signatures on them – that was fantastic. They were certainly different from anything in Hollywood,' he said. 'I remember thinking, those are the kinds of films I want to make.'"

Marv Newland
in *Vancouver Sun*
by **Kevin Griffin**
February 16, 2006

"Sixty-seven years later, the NFB hasn't lost any of its enthusiasm for churning out activist films, but what's rapidly changing is how the films are distributed and where we see them."

Brendan Kelly
The Gazette
February 4, 2006

"NFB embraces the digital age: First, micromovies for cellphones. Next: iPod movies and interactive films."

Brendan Kelly
The Gazette
March 16, 2006

"The NFB is coming off a year in which one of the films it produced won an Oscar and another was nominated. Bensimon said the issue of more funding for the Board must be addressed if it is to keep the momentum going."

Doug Foley
The Hamilton Spectator
September 2, 2005

"There's more than one way to slice a Gemini, as illustrated by the fact that this year's nominees in the non-fiction categories are shared among several co-producing entities. Through it all, the National Film Board emerges as the biggest force in production, while the CBC is unsurprisingly dominant among broadcasters."

Gord McLaughlin
Playback
November 7, 2005

"Hockey has never been branded as a 'gentlemen's' game, but it may just be bringing peace to the Catholic and Protestant communities in Northern Ireland, one player at a time."

Graeme McRanor
24 Hours
March 16, 2006

Canada

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PUBLISHED BY
Marketing and Communications
PO Box 6100, Station Centre-ville
Montreal, Quebec
H3C 3H5

PHONE: (514) 283-9246
FAX: (514) 283-8971
INTERNET: www.nfb.ca

ISBN-0-7722-1243-0
3rd quarter 2006

Printed in Canada
Recycled paper
DESIGN: Folio et Garetti

COVER PAGE
IMAGES FROM:
Mohawk Girls
À part des autres
Au nom de la mère et du fils
House Calls
Printemps fragiles
The Gift of Diabetes