



# National Film Board

## Performance Report

For the period ending  
March 31, 2002

Canada

## The Estimates Documents

Each year, the government prepares Estimates in support of its request to Parliament for authority to spend public monies. This request is formalized through the tabling of appropriation bills in Parliament.

The Estimates of the Government of Canada are structured in several parts. Beginning with an overview of total government spending in Part I, the documents become increasingly more specific. Part II outlines spending according to departments, agencies and programs and contains the proposed wording of the conditions governing spending which Parliament will be asked to approve.

The *Report on Plans and Priorities* provides additional detail on each department and its programs primarily in terms of more strategically oriented planning and results information with a focus on outcomes.

The *Departmental Performance Report* provides a focus on results-based accountability by reporting on accomplishments achieved against the performance expectations and results commitments as set out in the spring *Report on Plans and Priorities*.

The Estimates, along with the Minister of Finance's Budget, reflect the government's annual budget planning and resource allocation priorities. In combination with the subsequent reporting of financial results in the Public Accounts and of accomplishments achieved in Departmental Performance Reports, this material helps Parliament hold the government to account for the allocation and management of funds.

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## Foreword

In the spring of 2000, the President of the Treasury Board tabled in Parliament the document “Results for Canadians: A Management Framework for the Government of Canada”. This document sets a clear agenda for improving and modernising management practices in federal departments and agencies.

Four key management commitments form the basis for this vision of how the Government will deliver their services and benefits to Canadians in the new millennium. In this vision, departments and agencies recognise that they exist to serve Canadians and that a “citizen focus” shapes all activities, programs and services. This vision commits the Government of Canada to manage its business by the highest public service values. Responsible spending means spending wisely on the things that matter to Canadians. And finally, this vision sets a clear focus on results – the impact and effects of programs.

Departmental performance reports play a key role in the cycle of planning, monitoring, evaluating, and reporting of results through ministers to Parliament and citizens. Departments and agencies are encouraged to prepare their reports following certain principles. Based on these principles, an effective report provides a coherent and balanced picture of performance that is brief and to the point. It focuses on outcomes - benefits to Canadians and Canadian society - and describes the contribution the organisation has made toward those outcomes. It sets the department’s performance in context and discusses risks and challenges faced by the organisation in delivering its commitments. The report also associates performance with earlier commitments as well as achievements realised in partnership with other governmental and non-governmental organisations. Supporting the need for responsible spending, it links resources to results. Finally, the report is credible because it substantiates the performance information with appropriate methodologies and relevant data.

In performance reports, departments and agencies strive to respond to the ongoing and evolving information needs of parliamentarians and Canadians. The input of parliamentarians and other readers can do much to improve these reports over time. The reader is encouraged to assess the performance of the organisation according to the principles outlined above, and provide comments to the department or agency that will help it in the next cycle of planning and reporting.

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This report is accessible electronically from the Treasury Board of Canada Secretariat Internet site:  
<http://www.tbs-sct.gc.ca/rma/dpr/dpre.asp>

Comments or questions can be directed to:

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National Film Board of Canada

# **Performance Report**

**For the year ended March 31, 2002**

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Sheila Copps  
Minister of Canadian Heritage

## TABLE OF CONTENTS

### **PART I: MESSAGES**

A.	Minister's Message.....	5
B.	Government Film Commissioner's Message.....	6

### **PART II: OVERVIEW OF THE NATIONAL FILM BOARD**

1.	Mandate and Mission .....	10
2.	Description of NFB Program and Service Areas .....	11
3.	Performance Accomplishments .....	12
4.	Key Risks .....	12
5.	Main Partners .....	13
6.	Links to Government Priorities – The NFB's Contribution to Federal Government Priorities.....	15

### **PART III: THE NFB'S PERFORMANCE**

1.	Objectives, Priorities and Result Commitments .....	21
2.	Evaluation and Performance Monitoring Methodology .....	22
3.	Strategic Outcomes .....	23

### **APPENDICES**

<b>I</b>	<b>CONSOLIDATED REPORTING .....</b>	<b>45</b>
<b>II</b>	<b>FINANCIAL PERFORMANCE .....</b>	<b>46</b>
A.	Financial Summary Tables .....	47
<b>III</b>	<b>BACKGROUND ON THE NATIONAL FILM BOARD .....</b>	<b>52</b>
A.	Organization Chart.....	52
<b>IV</b>	<b>OTHER INFORMATION .....</b>	<b>54</b>
A.	Contact List.....	54
B.	Legislation Administered and Associated Regulations .....	54

## **PART I**

Minister  
of Canadian Heritage



Ministre  
du Patrimoine canadien

Ottawa, Canada K1A 0M5



The National Film Board of Canada continues to be instrumental in fostering a strong and vibrant Canadian society. Ours is a country that is diverse and dispersed, but there is something that connects us no matter where we are, or who we are.

That something is our culture. It is what defines us as a society, and it is what we are referring to when we talk about our Canadian identity. Our goal is to strengthen and promote the diverse elements that make us a country that is respected for its bilingualism, multiculturalism, valuing our cultural and natural heritage, creativity, innovation and cohesiveness.

The National Film Board's collection of works – documentaries, animation, and feature films – appears in schools, theatres and on the Internet. These works reflect Canadian values and perspectives, and connect Canadians to each other and to the world. Stories created for past generations continue to appeal to today's generation, and new stories, which help shape the fabric of Canada, are being told.

In a constantly evolving world, the National Film Board of Canada and the 18 other Canadian Heritage Portfolio members, as well as a broad range of other partners across the country, strive to create programs and policies that represent what matters to Canadians. The National Film Board also strives to create opportunities for emerging film-making talent across Canada including among Aboriginal Peoples and Youth.

This Performance Report highlights the outcome of the partnerships and collaborations established by the National Film Board, a key member of the Canadian Heritage Portfolio. It emphasizes the pride that the Government of Canada and its employees take in its artists, athletes, language and cultural community, our cultural and natural resources and our commitment to making Canada's stories, culture, and values available to the world and right here at home.

Sheila Copps

Canada

## Government Film Commissioner's Message

My mandate as Government Film Commissioner and Chairperson of the National Film Board of Canada began in June 2001, when I returned to the halls where I had been fortunate enough to learn, mature and contribute for many years as a filmmaker, producer, programming committee head and director of the international program. The first task was to develop and put in place a strategic plan in which the NFB would recapture its essential role in Canada's evolving audiovisual landscape.

The process began by holding an intense round of coast-to-coast consultations with the film community, Canadians and NFB staff. I also sought input from the NFB's Board of Trustees, whose members contributed invaluable insights. The plan that emerged outlines an exciting spectrum of opportunities for the NFB to create, in the words of John Grierson, art for social purpose and, in dynamic expression of our own vision, art that reflects common issues in the global village. In determining how we shape our program, we are guided by three fundamental principles: our content must provoke social debate, must innovate and must educate. The plan accentuates the need for relevance in programming, and the role its productions will have in stoking equity in the NFB brand and in intensifying our kinetic connection with audiences.

To be meaningful, the NFB brand must be relevant to a multitude of cultural realities. While the NFB has been working with culturally diverse filmmakers for years, our new strategic plan clearly positions the NFB as a champion of cultural diversity to support tolerance, understanding and social cohesion.

The events of September 11 jolted the foundations of the world's social and economic orders. As a national institution, the NFB has been a leader in weaving a strong social fabric, but since that horrific day we have accelerated our initiatives to ensure that we promote multicultural reflection and address the most pressing social issues of our time.

Beyond ensuring more Aboriginal and visible minority filmmakers author our films, we are providing higher levels of creative and administrative support for members of these communities, and launching mentorship opportunities for emerging filmmakers. Master classes link acclaimed documentary and animation directors with emerging talents in order to attract a steady stream of new voices to the NFB.

The NFB, in its tradition as an innovator in new technologies, is also alloying creativity and new media to reach audiences, especially youth. At *The Mission/La Mission* web site, chosen by Yahoo in 2001 as the best children's site, young surfers have fun scientific adventures, learning about the fascinating gadgets in the Lab and much more.



For children not yet reading, we created a captivating multimedia experience starring the virtual teddy bear **Ludovic**, whose voice guides guests through eight interactive activity zones. Ludovic is the star of four delightful animated shorts from renowned director Co Hoedeman.

We are also emphasizing the potential of partnerships to catapult us forward. Most visible is the new digital TV service The Documentary Channel, launched last September. As a partner, we contribute programming to two regularly-scheduled, branded strands of NFB productions. The NFB intends to seek additional television partners, in particular a French documentary service. Meantime, so many broadcasters carry our productions that many months see more than 200 titles on-air. Recent Nielsen research data show that broadcasts of our titles reach an average of 1.8 million viewers each month, staying tuned for a half-hour minimum.

The NFB is at a crossroad and as the only public producer and distributor of its kind, the NFB is actively seeking opportunities to partner with the Canadian private-sector production and distribution industry. The NFB recognizes the essential role played by the private-sector in building a critical mass of Canadian production activity and sustaining an important industry. The Board is also reminded of the essential role played by the public sector in nurturing a growing production sector, in building a solid infrastructure of highly skilled technical and creative talent, and in ensuring that Canadians have access to quality Canadian content. As a result, the NFB is looking to renew its own public-private relationships in such a way that both the Canadian industry and public can benefit. The Board sees itself as a vital complement to the private sector. Working in partnership allows the NFB to extend its role and reach, share its expertise throughout Canada and thus deliver on its mandate to produce and distribute quality Canadian content that innovates, educates and provokes debates.

The strategic plan also calls for increasing points of contact with Canadians. In the round of consultations I was surprised and encouraged by a recurrent question, ‘where can I get an NFB film’. Canadians want access to NFB Films- surveys and consultations confirm this. With the budget cuts of 1995 the NFB closed its film and video libraries across the country. Only the new state of the art centre in Montreal was allowed to survive- it has served as a model, attracting over 100,000 visitors per year. We began construction work on a similar centre in Toronto in December, 2001, and will be looking to extend this network across the country in the coming years.

The Department of Canadian Heritage, under the Memory Fund, is helping us to make our collection more accessible with financial support to continue digitizing our collection of 10,000 titles, which the NFB can then exploit more fully. CineRoute, a pilot project established in partnership with Canarie, lets us stream films on-demand over a broadband

network to more than 55 universities and colleges in Canada. But we want to broaden our on-demand reach to homes and schools, and a primary target is young people.

To carve a place for Canada in the global village, we have reached out for foreign production partners. Through our new International Coproduction Unit, created in January, we have already concluded master partnership agreements for the development and co-production of audiovisual programs with international partners such as ARTE France, l'Institut national de l'audiovisuel and LARK International, a consortium of four PBS stations in United States. These agreements allow the NFB and its productions access to foreign broadcasters, and also provide similar benefits to Canadian and foreign independents with whom we co-produce.

To ensure that we maximize investments in productions, distribution and partnerships of all kinds, we have set up a commercial distribution unit to streamline and expand sales and revenue-generation via our new films and our collection, including repackaging and stock shots.

The Board's output supports Canada's efforts to assert its identity in a world awash in dominant cultural messages. At the National Film Board, we have known this to be essential for 63 years. I am certain this performance review will demonstrate repeatedly the public good wrought by government-supported production and the dynamic leadership of NFB in fulfilling its mandate to produce compelling art in the service of the Canadian public.

A handwritten signature in black ink, reading "JBensimon". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

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

## **PART II**

## PART II: OVERVIEW OF THE NATIONAL FILM BOARD

### 1. Mandate and Mission

The National Film Board (NFB or Board) is the federal government agency responsible for administering the *National Film Act*.

Since 1939, the NFB has played an essential cultural and social role as a public producer and distributor and has given to Canadians and to the world original Canadian contributions in documentary, animated film and dramatic features.

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 promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;*
- *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; and*
- *to discharge such other duties relating to film activity as the Governor in Council may direct the Board to undertake."*

The NFB sets forth its mission as follows<sup>1</sup>:

*To produce and distribute distinctive, culturally diverse, challenging and relevant audiovisual works that provide Canada and the world a unique Canadian perspective.*

The NFB's vision where :

*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.*

Further information on the organization, such as the organization chart, the description of programs and other details, are provided in the appendices.

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<sup>1</sup> Since the publication of the NFB's Report on Plans and Priorities 2001-2002, its mission has been revised. The updated mission and vision statements are what appeared in this report on performance.

## **2. Description of NFB Program and Service Areas**

### **Description of National Film Board Program**

The NFB is a cultural agency reporting to the Minister of Canadian Heritage. It is administered by a Board of Trustees appointed by the Governor General in Council and chaired by the Government Film Commissioner.

The NFB is a unique centre for the creation of audiovisual materials. NFB films are produced in both official languages through its English and French Programs, by in-house and independent filmmakers across the country. The NFB maintains production facilities in Vancouver, Edmonton, Winnipeg, Toronto, Montreal, Ottawa (to close in 2002-03) Quebec City, Moncton and Halifax.

Internationally, the NFB has offices in London (integrated into the Paris operations in 2002-03), Paris (in 2002-03, the Paris office becomes the European commercial distribution operation) and New York.

The NFB is an integrated production and distribution organization with an extensive film collection, a conservation laboratory, and post-production and R & D facilities located at its operational headquarters in Montreal. Its Government Relations Service operates from Ottawa, while its Communications and Outreach Development, Commercial Distribution, Human Resources and Administration branches are principally located in Montreal.

### **Description of Service Areas**

The NFB represents one program, one business line, and one mandate: “to interpret Canada to Canadians and to other nations.” It does this through the resources and activities of three service lines: production of audiovisual works, distribution of these works to Canadian and foreign audiences, and administration of the NFB’s business.

As a *public producer*, the NFB ensures that Canadian realities and imagination are interpreted through films that are of high quality, that permit innovation and artistic and technological advancement, and that address major social issues and different aspects of daily life.

As a *public distributor*, the NFB ensures that its films reach general-interest and niche audiences through distribution channels and networks best suited to its mission and that its heritage audiovisual collection is preserved and made accessible through advanced technologies.

As a *public agency*, the NFB ensures good governance of its activities and resources by encouraging creativity, productivity and accountability in its staff.

### 3. Performance Accomplishments

#### *Financial Information*

<b>National Film Board</b>	<b>\$</b>
Planned Spending (net)	60,607,000
Total Authorities (net)	64,728,350
<b>Actual Spending in 2001-2002 (net)</b>	<b>63,090,622</b>

*Note: The summary financial information includes three figures showing:*

- *The amount planned at the beginning of the fiscal year (Planned Spending)*
- *Additional spending with Parliament decided to grant the department in light of changing priorities and unexpected activities (Total Authorities)*
- *The amount actually spent (Actual Spending in 2001-2002)*

Planned allocation of the NFB's financial resources among the objectives described in Part III:

Productions of audiovisual works	64%
Distribution, marketing and improving access to audiovisual works	25%
Management support	11%

### 4. Key Risks

With the application of best practices in modern comptrollership, with the ongoing identification and evaluation of risks through regular audit work, and in meeting its legislated and administrative reporting obligations, the NFB continues to enhance its risk management framework.

For example, in 2001-2002 the NFB developed strategies and an action plan specific to mitigating risks in the area of revenue-generating distribution. In 2002-2003, the NFB will focus on the implementation of these measures. Furthermore, the NFB will undertake the identification and assessment of risks related to NFB information management systems.

As the relative importance of certain risks varies over time, the NFB monitors them carefully and adjusts its risk strategies when necessary.

## **External Risks**

External risks that influence our performance include changes in Parliament and in government organization and management practices.

External risks also include insufficient access to distribution and broadcast channels for NFB productions. With limited access or unsatisfactory time slots in programming schedules, Canadians cannot view or have limited viewing of NFB films. In such a scenario, the NFB is unable to or has great difficulty in engaging Canadians in a dialogue on issues that matter to them. Thus, the NFB is at risk of not delivering on part of its mandate and corporate objectives.

## **Mitigating risks**

To mitigate its risks, the NFB is increasing its efforts to implement the Treasury Board's *Integrated Risk Management Framework*, which is a continuous, proactive and systematic process to understand, manage and communicate risk from an organization-wide perspective. For the NFB this is about making strategic decisions that contribute to the achievement of the NFB's overall mandate and corporate objectives.

## **5. Main Partners**

The NFB has always been a leader in film and audiovisual production and is continuing in this vein by joining with prestigious partners to develop and co-produce ambitious, high quality audiovisual programs.

Partnerships are essential to the NFB's success and the fulfillment of its mandate. It is only through partnerships that the NFB can undertake diversified activities and enter new fields. As a result, the NFB actively seeks out strategic alliances that support its priorities. This means forging alliances with broadcasters, with telecom companies, with major production houses, social organizations and corporations. Partnerships also take the form of collaboration agreements with other public agencies.

### **Production and Distribution Partners**

To carry out its films production and distribution plan, the NFB often collaborates with private-sector production and distribution companies and works with private or public broadcasters to co-produce, broadcast or distribute its films.

Domestic partnerships also let the NFB support front-line community work. For instance, in the animation and children's production of the *ShowPeace/Animapaix* series and the title *Bully Dance/La Danse des brutes*, the NFB was able to join a national,

multi-sector partnership to promote the theme “No More Bullies” in schools and communities across Canada.

In addition, the NFB partners with distributors of Canadian educational materials to make them available to schools online.

In January 2002, the NFB moved to re-assert a significant public presence in foreign markets and in the boundless world of ideas, establishing an International Co-production Unit (ICU) charged with developing key partnerships or framework agreements with international broadcasters and other organizations. Within a few months of its inception a number of master partnership agreements have been concluded for the development and co-production of audiovisual programs in documentary, animation and drama with international partners such as ARTE France, l'Institut national de l'audiovisuel and LARK International, a consortium of four PBS stations (KCTS/Seattle, KUHT/Houston, KETC/St. Louis and Nebraska Educational Telecommunications).

Other agreements are being finalized with various international partners who share the NFB's desire to help renew the creative process and favour the production of audiovisual programs that offer a cultural or educational alternative to purely commercial programming. Also, working with co-producers associated with broadcasters in other countries will enable the NFB to broaden its audience base and share Canadian stories with the rest of the world. Canadians, in turn, will be exposed to a greater range of viewpoints on major social issues in this era of globalization.

### **Heritage Portfolio Partners**

To achieve some of its objectives, the NFB relies on the support and co-operation of the Department of Canadian Heritage and its portfolio agencies, in order to ensure that heritage activities are coordinated for the benefit of all Canadians and that they are in keeping with government-wide priorities. The NFB is an active participant in the Government's review of the *Broadcasting Act*, and review of Canadian content definitions.

Furthermore, the NFB participates with other member agencies and Crown corporations on a number of Department of Canadian Heritage clusters (e.g. the Outreach Cluster, the Audio-Visual Cluster and the International Cluster). These are groupings of representatives from cultural agencies, Crown corporations and branches within the department that are mandated by the Deputy Minister to look into common areas, to share information, expertise and lessons learned, to develop policy and strategic frameworks, and to leverage resources and finances.

The NFB often works with federal cultural organizations to produce or distribute films. It maintains its relationships with Telefilm Canada, the Canada Council for the Arts and the CBC/SRC seeking to harmonize policies in the first two instances, and looking to identify opportunities in the area of production or broadcasting in the other. For



example, in September 2001, CBC-TV paid tribute to the NFB's pioneering Sixties filmmakers in the series *NFB Classics*, hosted by NFB Chairperson Jacques Bensimon.

Another example of cross-collaboration between the NFB and other Government of Canada cultural agencies is the signing in March 2002 of the *Entente pour le développement des arts et de la culture de la francophonie canadienne*, a multipartite co-operation agreement between Government of Canada agencies and the Fédération culturelle canadienne-française (FCCF). In joining the other government signatories of the agreement with the FCCF –Department of Canadian Heritage, Canada Council for the Arts, National Arts Centre and Radio-Canada – the NFB is indicating its intention of becoming even more actively involved in the cultural life of Canada's minority Francophone communities.

### **Institutional Partners**

The NFB also maintains its partnership with a network of public libraries across Canada to lend and rent its films.

## **6. Links to Government Priorities – The NFB's Contribution to Federal Government Priorities**

The Government of Canada through the Department of Canadian Heritage is committed:

- to providing Canadians with Canadian cultural choices that fully reflect the diversity of the Canadian experience; and
- to connecting Canadians to one another and to the world.

(Source: *Canadian Heritage 2001-2002 Estimates, Part III – Report on Plans and Priorities*)

Similarly, the January 2001 Throne Speech emphasized the government's commitment to innovation, training, connecting Canadians, and serving the special constituencies of children, young people, Aboriginal people, and culturally diverse communities.

The NFB shares with the Canadian government and the Department of Canadian Heritage common key results commitments:

- Increase choice and access to diverse Canadian cultural content in both official languages;
- Support a more diverse and sustainable cultural sector;

- Encourage and support to build an inclusive society that respects differences and values the citizenship we share;
- Create or enable opportunities to connect with and understand each other and our communities;
- Enable and communicate a sense of pride in Canada's history, diversity, traditions and accomplishments;
- Effectively promote of Canadian values and cultural interests around the world.

(Source: *Canadian Heritage 2001-2002 Estimates, Part III – Report on Plans and Priorities*)

The Board contributes to the achievement of the Government of Canada's main priorities with respect to the commitments listed above. Through the very nature of its mandate, the NFB creates choices, expresses diverse voices and provides access to high-quality Canadian cultural content in both official languages. The following illustrates how the NFB helps the Government of Canada deliver on its main priorities.

#### **a) Creating Diverse Choices**

NFB productions are a fundamental means of expression of and access to Canadian stories, subjects, perspectives, values, wisdom, aesthetic, imagination and vision. They reveal to Canadians the country's diversity of voices and visions-cultural, linguistic and artistic. As a result, NFB productions are a catalyst for dialogue and debate, a means of exchange and a source of social and cultural development.

The long-term and enduring benefit of its production are clear: they speak to Canadians of all ages and origins, connect Canadians to other Canadians, connect Canadians to Canada, brand Canada to the world and reveal the world through a Canadian perspective and sensibility.

The NFB is a guarantor of quality content, artistic excellence and debate. It produces and acts as a challenger to ensure that its films address important, difficult or controversial themes and that they are distributed to the appropriate audiences.

As a vibrant instrument of social cohesion the NFB must be a true picture of the full range of diversity in Canada and the world. The NFB creates an environment that celebrates diversity and puts it at the centre of its operations, in terms of human resources and programming.

Throughout its long history the NFB has been a precursor of social trends, an incubator of new talents and a beacon of social consciousness. In this sense, the NFB is woven into the Canadian fabric, using art for social purpose, presenting the many voices of Canada on and behind the screen-in cinema, television, the web and new media.

## **b) Supporting a More Diverse and Sustainable Cultural Sector**

In the words of the NFB's Film Commissioner: "Public agencies are at a crossroads and as the only public producer and distributor of its kind in the world, the NFB has a duty to spearhead the movement to recover the ground lost by the public sphere in recent years. Not only to recover this ground but to enlarge it. We don't want to deny the essential role played by private industry but, rather, to work with it."

The NFB is looking for opportunities to partner with the Canadian private-sector production industry and the independent production sector. In 2001-2002 the NFB co-produced with the private sector 15 films. Working in partnership is one way for the NFB to invest in the Canadian industry in both small and large production centres from Halifax to Vancouver.

In addition, in 2001-2002, the NFB signed close to 3000 professional service contracts with the Canadian industry for production-related activities.

## **c) Connecting Canadians to One Another**

The NFB offers opportunities for Canadians to connect with and understand each other and their communities. As demonstrated by its track record, the NFB is committed, first and foremost, to connecting with Canadians and providing them with content that reflects them, challenges them and shares with them Canada's aspirations.

The NFB is committed to establish more connection points with Canadians and to create opportunities for Canadians, from school children to adults, to access the full NFB legacy. Access and information points include:

- ONF Montréal – La CinéRobothèque
- Mediatheque (Toronto) – opening in Fall 2002
- NFB-ONF website
- Television broadcast of NFB films
- CineRoute
- *Les Nouveautés de l'ONF*, an initiative that connects the NFB to viewers in their home towns, makes good use of outreach partnerships
- Public Library Partnerships (51)

#### **d) Connecting Canadians to the World**

NFB productions and co-productions are voices for Canada within and beyond our borders. They are heard and seen as distinctive in the homogenizing forces of globalization and vertical and horizontal integration. On the plus side, on the world scene, NFB productions and co-productions are recognized for their cultural sensitivity and unique Canadian talent and expertise.

The awards garnered internationally for NFB works are powerful indicators of quality, relevance and innovation.

NFB productions and co-productions also enhance the cultural industry's public sector space at the global level, to take advantage of the emerging global market, and to increase visibility and revenues on the world stage, as well as maximize synergies. They are a tool of cultural development for Canada, on behalf of Canadians.

#### **e) Innovation**

The NFB has always been recognized for innovation; its founder John Grierson set the stage through his vision of using art for social purpose. In the '60s and '70s the NFB earned a reputation for innovation in its productions and its way of working. It not only invented new ways of using film to change society, it pioneered using the camera as an extension of the human eye.

To foster an environment conducive to innovation, the 2002-2006 strategic plan commits to putting in place an infrastructure and resources necessary to fulfill this objective.

#### **f) Training**

In keeping with the NFB's aim of welcoming new voices and nurturing emerging talent, the NFB sees itself as a complement to formal film training for emerging Canadian filmmakers as they break into the industry. The NFB is the place for talented emerging filmmakers to complete their first, second or third film. The NFB offers the Filmmaker Assistance Program (FAP) and the Aide au cinéma indépendant - Canada (ACIC) to help such filmmakers to complete their films by providing expert advice and financial support. In 2001-2002, 195 English films from up-and-coming directors in the independent sector were helped through the FAP, and 51 French films through ACIC received assistance, for a total of 246 films.

The filmmaking experience at the NFB is also enriched by the considerable legacy found in its collection and in the intellectual and creative capital of its alumni and current personnel. The NFB is putting forward master classes, and proposes to put emerging filmmakers in touch with seasoned practitioners, whether directors, producers, screenwriters, directors of photography or other masters of the craft.

Furthermore, filmmakers will be invited to the NFB to practise their art in the NFB's unique environment and to contribute to building the NFB's legacy by mentoring an emerging filmmaker and participating in master classes.

Closer ties with film schools across the country will be sought to create greater synergies for new and emerging filmmakers.

**g) Children and Youth, Aboriginals, and Cultural Diversity**

The NFB's achievements in regards to these Government priorities can be found under "NFB First Key Results Commitment" on pages 26 and 27.

## **PART III**

## Part III: The NFB's Performance

### 1. Objectives, Priorities and Result Commitments

As indicated in the NFB's Report on Plans in Priorities for the period 2001-2002, the program objective of the Board is:

**To produce audiovisual works that reflect Canadian realities and perspectives while innovating in various aspects of filmmaking, and to distribute and provide access to these audiovisual works.**

This statement incorporates three strategic priorities and a number of planned results that constitute the organization's Key Results Commitment to Canadians. They are:

<b>CHART OF STRATEGIC OUTCOMES AND PERFORMANCE INDICATORS</b>		
<b>To provide Canadians with:</b>	<b>KEY RESULTS COMMITMENTS FOR 2001-2002 (AS PER RPP)</b>	<b>Performance Indicators</b>
1. Production of relevant, excellent and innovative audiovisual works that help Canadians better understand Canada and the world.	<ul style="list-style-type: none"><li>▪ Produce point-of-view documentaries on major social issues and portraits of everyday life</li><li>▪ Produce animated shorts in a variety of animation techniques and forms enabling creators to give full expression to their imagination and creativity</li><li>▪ Develop interactive projects for young audiences</li></ul>	<ul style="list-style-type: none"><li>▪ Diversity of genres and subject matter in NFB productions;</li><li>▪ Level of audience satisfaction and interest in films :<ul style="list-style-type: none"><li>- Television audience size;</li><li>- Non-television audiences;</li><li>- Website traffic.</li></ul></li><li>▪ Level of client satisfaction;</li><li>▪ Recognition by Canadians and international film peers in the form of awards :<ul style="list-style-type: none"><li>- Performance at Canadian and foreign festivals (awards won).</li></ul></li><li>▪ Reflection of diversity through representativeness of filmmakers :<ul style="list-style-type: none"><li>- FAP and ACIC statistics.</li></ul></li></ul>

2. Access to conventional and specialized television, theatrical and non-theatrical distribution networks/channels that optimize audiences for NFB productions and co-productions.	<ul style="list-style-type: none"> <li>▪ Boost the presence of NFB productions in the various distribution networks</li> <li>▪ Develop and diversify markets in Canada and abroad</li> <li>▪ Ensure the conservation of the collection and make it more accessible</li> </ul>	<ul style="list-style-type: none"> <li>▪ Market development and diversification : <ul style="list-style-type: none"> <li>- Canadian and foreign markets.</li> </ul> </li> <li>▪ Revenues</li> <li>▪ Access to the NFB's Audiovisual Holdings : <ul style="list-style-type: none"> <li>- Film loans by Partner libraries;</li> <li>- Utilization of the collection.</li> </ul> </li> </ul>
3. An organization that ensures efficient and responsible management of resources on behalf of Canadians.	<ul style="list-style-type: none"> <li>▪ Continue developing a modern, powerful and integrated information management system</li> <li>▪ Keep administrative costs as low as possible</li> <li>▪ Implement new mechanisms to permit better measurement of the performance of resources and operations</li> </ul>	<ul style="list-style-type: none"> <li>▪ Allocation of resources to production compared to other areas;</li> <li>▪ Improvements made to external and internal systems resulting in better tracking and monitoring of resources;</li> <li>▪ Use of evaluation, audits and other studies.</li> </ul>

Since the publication of the Report on Plans and Priorities (RPP) for 2001-2002, a new Government Film Commissioner, Jacques Bensimon, has been appointed (June 2001) to the NFB. In approaching how best to move forward, the new Commissioner consulted with NFB employees, citizens, with filmmakers, industry representatives, community associations, government officials and politicians to inform the content of the NFB's new strategic plan for 2002-2006.

The new Strategic Plan was released in January 2002 revealing new and revised goals for the period 2002-2006. (For further details and analysis, refer to the Strategic Plan document available on the NFB's website.)

Together these goals and strategies continue to be aligned with the plans and priorities for 2001-2002, previously announced in the RPP. Furthermore, the business lines and the strategic outcomes remain the same.

## 2. Evaluation and Performance Monitoring Methodology

The data presented derive from different information sources:

- Performance monitoring of projects, activities and initiatives, conducted by Board managers and by partners and collaborators;
- Results of a telephone survey of clients to measure satisfaction with the NFB's telephone delivery service (1-800 number) and the electronic commerce transactions (via the Website); conducted by Decima, which reached 519 clients



- (both institutional clients (schools, universities, libraries and others) and home video consumers);
- Results of a national survey of Canadians' attitudes and use of documentary film, and their recognition and support of the NFB; conducted by Pollara in August and September 2001 and which reached in all 1,953 Canadians;
  - Results of a survey of NFB institutional clients, assessing their general purchase behaviour in relations to the NFB's audiovisual programs, and their perception of value and satisfaction associated with NFB audiovisual productions. Conducted by Corporate Research Associates Inc. in March 2002, where 400 random telephone surveys of a representative sample of institutional clients from the NFB database;
  - The NFB *Synchrone* data and information management system.

### 3. Strategic Outcomes

The NFB's performance in meeting its key objectives warrants a review of each one to highlight strategies undertaken, resources used and measurement processes. This review also provides an opportunity to assess the effectiveness of the strategies used.

The following section highlights how Canadians benefit from the Government's long-term investment in the NFB. The NFB's performance accomplishments are demonstrated by key result commitments.

It is important to note that for 2002-2003 and through to 2006-2007, the NFB will be reporting its performance against its new Strategic Plan. (Available on website)

#### ***FIRST KEY RESULTS COMMITMENT***

- 1. To produce relevant, excellent and innovative audiovisual works that help Canadians better understand Canada and the world**

#### **Introduction**

Every year the NFB produces or co-produces films varying greatly in content, treatment and target audiences so it is difficult to report on the performance of each film. We will, therefore, use indicators to show the overall results of the NFB's production, while highlighting certain productions released during the year to give concrete examples of the work accomplished.

Measuring how this commitment is being met include:

- diversity of genres and subject matter, and relevance in NFB productions;
- level of audience satisfaction and interest in the NFB and NFB films;
- recognition by Canadian and international film peers in the form of awards;
- reflection of diversity through representativeness of filmmakers.

## **Context**

The Canadian audiovisual production sector continues to sustain its activity and to promote a diversity of voices in programming, competitive access to broadcasting outlets and distribution systems, and stable funding mechanisms.

With the increase in specialty channels we are seeing a shift in the nature of demand for particular kinds of programming. For example, we are seeing more demand for documentaries and for children's programming.

Documentaries are regaining their stronghold internationally with increased viewer demand and increased investments in production by specialty channels. Canada and its documentary filmmakers hold a leading position.

The NFB is well positioned to meet the public's demand for more quality documentaries and children's programming and to make available socially and culturally relevant public programming. A recent study commissioned by the Documentary Research Network under the aegis of the Rencontres internationales du documentaire de Montréal reveals that "the NFB is the only public agency able to provide an alternative to the industrial or commercial trends." Documentary filmmakers also recommend that "the NFB be maintained because of its tradition, its concern for quality, and its role as an alternative to the commercial system."

## **What did we achieve?**

**As per 2001-2002 Report on Plans and Priorities, the NFB accomplished the following commitments:**

- ✓ **to produce point-of-view documentaries on major social issues and portraits of everyday life;**
- ✓ **to produce animated shorts in a variety of animation techniques and forms enabling creators to give full expression to their imagination and creativity;**
- ✓ **to develop interactive projects for young people.**

In 2001-2002, the NFB completed 78 new productions, of which 63 were NFB productions and 15 were co-productions with the private sector. These include animation, documentary and multimedia products on a variety of themes and topics designed to meet the interests, needs and concerns of large segments of the Canadian population or with more specific contents designed for niche audiences.

Benefits of this objective can only be assessed and measured in the long term. One of the challenges for the NFB is to continue to ensure that its works interpret changing realities and allow the expression of new voices and new social phenomena.

### **Diversity of genre, subject matter, and relevance**

In 2001-2002, the NFB's 78 new productions can be broken down as follows:

#### ***Number of Products***

Documentaries	48
Animated films for children and youth	14
Animated films for children and youth with interactivity	15
Compilations	1

As with each year, major issues come before our camera. For example in 2001-2002, the following documentaries were produced:

- ***Drug Deals: The Brave New World of Prescription Drugs***. Directors Elise Swerhone and Erna Buffie examine the benefits of medical research and the dangers when drugs are marketed prematurely.
- ***Bacon, le film***. Hugo Latulippe gives an engaging and provocative assessment of the surging Quebec pork industry and its impact on the environment. By the time the film aired in November on Télé-Québec, it had stirred up much debate even resulting in the government of Quebec ordering new guidelines to treat the pollution from the manure of seven-million pigs raised and killed on 4,400 farms in Quebec;
- ***Quelque chose dans l'air***. Sylvie Dauphinais considers the high rate of respiratory illness in Prince Edward Island because of huge increases in pesticide;
- ***Westray*** Directed by Oscar-nominated Paul Cowan, this film chronicles the lives of six people, including widows and former miners, left behind after 26 men died in the infamous 1992 mining disaster in Nova Scotia. Cowan paints a compelling and damning portrait of the corporate indifference to worker safety that many blame for the tragedy.
- ***"Ah... The Money, The Money, The Money" – The Battle for Saltspring***. Filmmaker Mort Ransen, who lives on Saltspring Island, documents the residents' opposition to clearcutting.

- ***Worst Case Scenario***. Glynis Whiting chronicles the Clearwater Coalition's battle against plans to drill a sour gas well near Rocky Mountain House, Alberta. The documentary reveals a growing conflict. On one hand, the citizens who fear for public safety – on the other, a prosperous industry that has long contributed to the economic well-being of Albertans

### Children and Youth

The NFB's special focus on producing works for young people and involving them in the filmmaking process helps young Canadians connect to other Canadians and provides opportunities for youth to learn about Canadian history, identity, values and heritage. In 2001-2002, the NFB produced a total of 29 animated works (15 of which were interactive) specifically aimed at children and youth.

Filmmakers concerned with young voices and educational themes span the country.

For example:

- ***Learning Peace: A Big School with a Big Heart***. Teresa MacInness filmed an elementary school in Nova Scotia that is developing solutions to bullying and school violence;
- ***Where Did You Sleep Last Night?*** Vancouver's Cliff Skelton created a short drama to warn teens about the lure of street life and prostitution;
- Furthermore, the NFB released online as of November 7, 2001, ***The Mission/La Mission***, a selection of the NFB website for 9-12-year-olds that aims to put "science" and "fun" on the same wave-length.

### Aboriginal and culturally diverse filmmaking

Aboriginal and culturally diverse filmmakers made strong creative waves this year, with such films as:

- ***Atarnajuat: The Fast Runner*** by Zacharias Kunuk. This extraordinarily successful NFB co-production is the first feature film in the Inuktitut language;
- ***The Tree That Remembers***. Iranian-born Masoud Raouf's revealing documentary is about seven Iranian-Canadians who fought for democracy during the Shah's reign and who are still trying to cope with a legacy of pain, terror and death;
- ***Film Club***. Cyrus Sundar Singh reunites former classmates, many of them immigrants, who were members of a high school film club;

- *Comme une odeur de menthe (A Scent of Mint)*. Pierre Sidaoui describes his journey of his new life in Canada after fleeing a wartorn country.

The need for an audiovisual tableau to focus discussion on a variety of issues – within and beyond Canada – remains significant as a means of exposing audiences to different points-of-view and helping preserve a strong social fabric. Filmmaker Daniel Sekulich, in the co-production *Aftermath: The Remnants of War*, brings a Canadian point-of-view to the devastation war leaves behind even after the fighting is over. Another highlight was *View from the Summit*, an innovative and highly topical interactive cyber-doc providing an inside look at the Summit of the Americas.

Overall, the subject matter covered in NFB films included:

- People and Cultures of Canada
- Culture and Arts
- Cultural Diversity
- Physical Geography/Nature/Environment/Arts and Media
- Social/Legal/Moral Issues
- History/Politics/Government
- Psychology/Interpersonal Relationships
- Sports and Recreation
- Childhood/Adolescence/Family Issues
- Science and Technology

## **Level of Audience Satisfaction and Interest in the NFB and NFB films**

### Television audience size

This indicator is an evaluation of how well we succeeded in our objectives of stimulating interest in our films and reaching the largest possible audience.

The largest and best documented audience remains that reached through television, our primary distribution medium. The cumulative television audience cited here is based on the Nielsen ratings. It should be pointed out that the methodology used for audience measurement is constantly being refined. The NFB in its reporting for next year 2002-03, hopes to enhance its performance reporting by going beyond Nielsen ratings and developing new tracking tools that provide impact measurement results.

### *Cumulative Canadian Television Audience for 2001-2002*

(thousands of viewers)	2001-2002
French Program	9,529
English Program	13,521
<b>Total</b>	<b>23,050</b>

We should note that while cumulative audience is a useful indicator, it does not illustrate the success of certain films which had outstanding television premiere attracting audiences of half a million or more. These include the CBC broadcast of *Worst Case Scenario*, which attracted an audience of 626,000 and the SRC broadcast of *Il parle avec les loups*, which attracted an audience of 584,000.

It is also interesting to note that from 1 April, 2001, to 31 March, 2002, 507 English-language titles were broadcast approximately 1,521 times. In contrast, some 152 French-language titles were broadcast approximately 482 times.

Research in audience measurement is ongoing and the NFB is a member of a working task force with representatives from Telefilm Canada, the Canadian Television Fund, the CRTC, Statistics Canada and the Department of Canadian Heritage committed to working with broadcasters and audience data suppliers BBM and Nielsen to improve the measurement system.

#### Non-television audiences: Website Development and Traffic

Over 26 million page views were recorded on the NFB's website in 2001-2002 during some 2.5 million user sessions averaging 15 minutes each. Since the restructuring of the site in September 2001, the most popular pages have been the Kids' sections, the film Collection, pages on New Releases, and the online stores, in that order.

#### *Website usage*

	2000-2001	2001-2002
Page views	21,308,770	26,069,470
User sessions	2,913,215	2,508,047

It is also interesting to note that during the documentary telecast of *Shinny*, its website section was visited by 1,500 hockey fans, many of whom shared their memories and unconditional love of Canada's national sport.

#### Other Non-Television Markets

For 2001-2002 the NFB cannot report on audiences in non-television markets. We continue to look at adopting a methodology for estimating the size of non-television audiences for both the French- and English-language markets.

#### **Canadian Attitudes, recognition and support of the NFB**

A recent survey (September 2001) commissioned by the NFB and contracted to Pollara presents results of a national survey of Canadians':

- attitudes and use of documentary films; and
- their recognition and support of the NFB.

The study consisted of a national survey of 1,003 randomly selected Canadians conducted by telephone, and an intercept survey of 950 Canadians.

The results of the two surveys have been and will continue to be used as both a benchmark to assess ongoing efforts by the NFB, and as guidelines to developing new strategies for the organization.

Overall, the NFB is:

- recognized by Canadians as the leader in the production of documentary film in Canada. Some 86% of Canadians were aware of the NFB, when asked directly, and some 23% could name the organization as a producer of documentary films and animated shorts, without prompting. The latter number was 5% higher than the previous figure of 18% from a study conducted in 1994.

The survey tells us that the NFB must do more to:

- ensure that Canadians recognize an NFB film when they see it on television
- make its films accessible on television; and
- promote its films.

Analysis of client satisfaction data and information will also help more accurately define priorities for improving service, as prescribed in the Government of Canada's Service

### Improvement Initiative.

#### **Performance at Canadian and foreign festivals**

Recognition of the excellence of NFB films by industry peers in Canada and abroad is an objective measure of the competitiveness – and thus the quality, relevance and innovativeness – of the NFB's productions. The following table shows the number of awards won by NFB productions in festivals during this fiscal year, compared with the results of previous years.

#### ***Awards Won by Productions***

	<b>1999-2000</b>	<b>2000-2001</b>	<b>2001-2002</b>
Canada	38	46	43
International	93	83	80
<b>Total</b>	<b>131</b>	<b>129</b>	<b>123</b>

The NFB, its filmmakers and productions have amassed an extraordinary collection of awards and honours which signal recognition of excellence and innovation. This year, we received 118 awards and special mentions for our productions, plus five for individual achievement, for a total of 123 from Canadian and international festivals and events.

Several filmmakers garnered special distinctions in 2001-2002. Zacharias Kunuk, director of *Atarnajuat*, won the Caméra d'Or at the Cannes Film Festival honouring achievement in a début feature. The Inuit filmmaker also won for Achievement in Direction at the Genie Awards, along with the Claude Jutra prize for best first feature. Cordell Barker received his second Oscar® nomination from the Academy of Motion Picture Arts and Sciences, as well as eight other prizes for his animated short *Strange Invaders*. Paul Driessen took a Genie Award for his latest animated short *The Boy Who Saw the Iceberg/Le garçon qui a vu l'Iceberg*, a title with 10 prizes to date. The Genie for best documentary went to Paul Cowan for *Westray*, while documentarian Manon Barbeau's *L'Armée de l'ombre* won the Géméaux for best documentary.

Below are some of the productions, filmmakers and NFB alumni honoured in 2001-2002 in Canada and abroad:

- Filmmaker **Stéphane Drolet** received the M. Joan Chalmers Documentarian Award for Film and Video;
- The highest honour for film from Québec once again went to an NFB alumnus as pioneering animator **René Jodoin** received the Prix Albert-Tessier (cinema) prize, accompanied by \$30,000;



- Long-time NFB filmmaker **Anne Claire Poirier** received two major tributes, a Governor General's Performing Arts Award, and a lifetime achievement award – a Jutra-homage – from the Quebec Jutra film awards;
- The lifetime achievement of **Alanis Obomsawin** also gained more recognition, this time via the Dr. Bernard Chagnan Assiniwi Award, given at the First Peoples' Festival, LAND inSIGHT;
- The Canadian Independent Film Caucus recognized “the godfather” of Canadian film, the late **Don Haig**, with a Special Achievement Award at the Hot Docs International Documentary Festival, a tribute to his mentorship and work on hundreds of films;
- Mentorship and production excellence were also themes celebrated when the Toronto Women In Film and Television presented veteran producer **Silva Basmajian** with an Outstanding Achievement Award at the Crystal Awards;
- The NFB was honoured with a prestigious Peabody Award for its documentary *My Father's Camera*;
- The American Culture Association awarded the NFB with the *Ray and Pat Browne Award for Outstanding Contribution to North American Culture* (First time award given to non US organisation).

A few more achievements need to be spotlighted:

- Wendy Tilby and Amanda Forbis's animated short *When the Day Breaks* brought home three more prizes this year and has amassed a phenomenal 37 prizes in the past three years, including an Oscar nomination;
- Eugene Fedorenko and Rose Newlove's animated short *Village of Idiots* is up to 19 prizes as of this year including a past Oscar nomination;
- Michèle Cournoyer's *Le Chapeau/The Hat* has scored 13, and
- Martine Chartrand's *Âme Noire/Black Soul* collected 11 this year, for a total of 12 (including The Prix Jutra for Best Animated Short).

## Reflection of diversity through representativeness of filmmakers

### Aboriginals

The NFB has been for many years now Canada's premiere producer and distributor of Aboriginal films. Since the creation of the NFB, over 500 films have been produced about Aboriginal people of Canada. Of this number, more than 70 films have been produced by Aboriginals.

As part of the Aboriginal Filmmakers Program (AFP), there are presently six (6) projects slated for production at the NFB by Aboriginal filmmakers. The AFP is a national program designed to encourage and support the production and co-production by Aboriginal filmmakers of relevant, innovative high-quality audiovisual works; and to contribute to the professional development of Aboriginals working in the Canadian film and television industries.

### Diversity

The NFB is leading the Canadian cultural sector by putting Aboriginal and visible minority filmmakers at the centre of more productions. The NFB's French Program launched the *Nouveaux Regards* competition, open to visible minority francophones. And on the English side, the *Reel Diversity* competition, formerly regional, is now a national event. The winners each have the opportunity to make a 40-minute documentary that will be aired by Reel Diversity's broadcast partners: CBC television, Newsworld and VisionTV. For more details on these programs consult the NFB website at [www.nfb.ca](http://www.nfb.ca).

We have also promoted diversity filmmaking within mainstream culture through such NFB films as Alison Duke's *Raisin' Kane: A Rapumentary*, which collected the HBO Documentary Prize, with a cash value of \$5000, at the Urbanworld Film Festival in New York.

These are the starting points for the production of socially relevant films that embody the cultural diversity of Canada: by making films that don't merely depict visible minorities, but are born of the individuals within them, by communicating these experiences back to Canadian communities, encourage dialogue and debate, and help create a galvanizing force for tolerance through mutual understanding and appreciation.

The NFB is committed to developing young filmmakers by giving them the opportunity to make a film in a professional filmmaking milieu through a variety of initiatives:

- Filmmaker assistance programs (FAP);
- Aide au cinéma indépendant – Canada (ACIC).

### ***Projects Supported***

	1999-2000	2000-2001	2001-2002
Aide au cinéma Indépendant (ACIC)	68	66	51
Filmmaker Assistance Program	169	173	195
<b>Total</b>	<b>237</b>	<b>239</b>	<b>246</b>

The NFB in 2001-2002, as its track record demonstrates has:

- Ensured that the productions reflect the diversity of Canadian society both on screen and behind the camera;
- Enabled emerging Aboriginal filmmakers to make low-budget films under supervision within a professional environment;
- Organized resources and structures for supervising the production of first works; and
- Strengthened the independent filmmaker assistance programs.

### **Challenges**

- Increased demand for documentaries and childrens' programming, and the limited resources available to the NFB to produce such films;
- The NFB produces and makes accessible its films, but it is faced with the challenge of getting access to distribution and broadcast channels;
- The identification and development of measurement tools of impact and degree of debate and dialogue created. The tools are still not sophisticated enough to assess, for example, the value of watching an NFB documentary on a specialty documentary service versus a general-interest service. In other words, the ability to measure the quality of the experience and its impact on deepening the understanding and knowledge of Canadians, as opposed to quantity, that is total number of Canadians watching an NFB work.

## ***SECOND KEY RESULTS COMMITMENT***

### **2. To optimize general-interest and niche audiences**

#### **Introduction**

One of the NFB's prime responsibilities is to ensure that it makes use of all distribution channels to reach Canadian and foreign audiences in different markets by means of effective marketing strategies and facilitating access to its film collection, which is one of the most important components of Canada's audiovisual heritage. The overall goal remains to increase use of NFB audiovisual productions by broadcasters, educational institutions, libraries and other markets.

The following indicators are used to measure the performance in this regard.

- Progress made in the development of new markets as well as diversification of markets measured by revenues generated, rentals of NFB productions, and
- Access to the NFB's audiovisual holdings as measured by use of the collection, including use of the CinéRoute pilot service for on-demand delivery of films via the Internet.

#### **Context**

##### **Broadcasting of Quality Canadian Programming**

One cannot deny that it is mostly on television screens that we have seen stronger Canadian presence. Yet, despite all of the public investment in Canadian television over the last decade, the thriving industry, and the increased availability of Canadian programming, the viewing audience for Canadian programming, both English and French, has not increased.

With the increasing availability of foreign services in the Canadian broadcasting system over the past decade, it has been a challenge to maintain the viewing levels of Canadian programs.

When examining the airtime of Canadian English-language programming (particularly during prime time periods) a few trends stand out:

- Private Canadian TV programming remains largely American in peak viewing periods;

- The private conventional networks offer Canadians very few opportunities to see their own stories on TV;
- The share of conventional broadcasters has dropped considerably, to specialty channels that have lower Canadian content targets.
- Homogenization--The same programs are being distributed over the many channels of a broadcast undertaking, and a program repetition has grown commensurately with the small sizes of audiences, especially in the digital tier.

The NFB will continue to ensure that a majority of its resources are allocated to production activities in such a way that the Board contributes to the demand for increased levels of Canadian content programming in specific genres such as documentaries, children's programming, and animation.

Similarly, the Board will double its efforts to ensure better positioning and scheduling of its programming on conventional, specialty and digital channels, with the aim to reach as many Canadians as possible.

Furthermore, given the continuing downward trends in broadcast licences worldwide, continuing financial restraint in public-sector spending affecting the educational and institutional markets, low margins in the home consumer market, and the three- to seven-year horizon experts are predicting before commercial on-demand electronic delivery is likely to emerge, earned revenue for the NFB did not grow during the planning period.

### **What did we achieve?**

**As per the 2001-2002 Report on Plans and Priorities, the NFB accomplished the following commitments:**

- ✓ **to boost the presence of NFB productions in the various distribution networks;**
- ✓ **to develop and diversify markets in Canada and abroad;**
- ✓ **to ensure the conservation of the collection and make it more accessible.**

### **Market Development and Diversification**

The revenue generated and the number of transactions processed are indicators of the effectiveness of the NFB's marketing strategies, success achieved, and the appeal of NFB productions in various markets.

#### **Canadian and foreign markets**

This year saw the NFB capture a little piece of TV's future when the first tier of digital specialty channels launched the NFB partnered Documentary Channel in September. It is provided with approximately 100 hours of NFB programming per year with many of

these being broadcast in NFB-branded slots. For example, on the Documentary Channel, 91 NFB film titles were shown, for a total of 346 broadcasts in seven (7) months.

Although the events of September 11<sup>th</sup> depleted airlines' entertainment budgets, we nevertheless sold 30 productions, including animated shorts and four documentaries (*Western Eyes*, *Just a Wedding*, *Tokyo Girls* and *The Railrodder*) to airlines.

Revenues from the sale of film prints and videocassettes decreased, while revenues from the television and theatrical markets increased.

Again this year, the NFB undertook a study of its institutional clients (which includes schools, libraries and other organizations/institutions) to:

- Assess their general purchase behaviour in relation to the NFB's audiovisual programs; and
- Assess their perception of value and satisfaction associated with the NFB's audiovisual productions.

The study reveals that clients are very satisfied with the quality of production and Canadian content of NFB products and that there is the potential for the NFB to significantly increase market share if the Board improves the relevance of its productions to curriculum.

The study also identified future opportunities for the NFB in DVD format materials and website development. In terms of website development, there is the added benefit that almost all clients have Internet access. Indeed, it appears that the NFB can reach most of its clients through the Internet. Given this, it is important that the NFB's website meet its clients online needs.

The following table shows the different markets in Canada.

***Revenue by Market***

	<b>1999-2000</b>	<b>2000-2001</b>	<b>2001-2002</b>
	\$	\$	\$
Royalties			
Television	1,653,167	921,852	1,137,477
Theatrical	140,754	120,190	124,638
Sales of prints and Videocassettes	1,703,264	1,810,146	1,596,763
Rentals	18,855	18,214	15,979
Sales of stock shots	681,989	676,503	783,203
<b>Total</b>	<b>4,198,029</b>	<b>3,546,905</b>	<b>3,658,060</b>

The NFB has also established partnerships with over 50 public libraries in the different regions of Canada whereby the libraries are granted preferential rates for acquiring NFB films in addition to receiving free of charge one copy of new releases in return for holding a large NFB collection and providing a loan or rental service for these films for their patrons. This year, 217,964 loans were made through these libraries. The partnership agreements also ensure access to NFB production in their own language to those living in official minority language situations, in line with the NFB's responsibilities under the Official Language Act, section 41 and 42.

Whereas foreign market revenues totaled \$1,572,508 in 2001-2002. Sales were hampered by a major global economic downturn and the September 11<sup>th</sup> attacks on the U.S.A. Also, broadcasters from around the world have changed their overall approach to programming, which resulted in a decline in demand.

Nevertheless, demand remained encouraging in the non-theatrical market, especially in the U.S., where buyers wanted titles on social issues and health. These international trends are mirrored in our distribution results, with 53% of revenues from non-theatrical sales, 35% from television, 7% from consumer and the balance from theatrical and other sources.

#### ***Film Loans by Partner Libraries***

<b>1999-2000</b>	<b>2000-2001</b>	<b>2001-2002</b>
198,102	208,660	217,964

This market saw an increase of close to 10,000 loans compared with the previous year.

#### **Access to the NFB's Audiovisual Holdings**

NFB Montreal is a key street-level contact point for us, and we are opening other mediatheques based on this model, beginning with Toronto in Autumn 2002. The mediatheque offers the public a special place for researching and viewing NFB films through the CineRobotheque, as well as animation workshops and documentary master classes for young people and emerging filmmakers, a cinema, an exhibit hall and an electronic distribution centre. This past year, NFB Montreal received more than 100,400 visitors, up slightly from the previous year, and sold more than 2,300 videocassettes, a 15% increase from the year before. NFB Montreal's activities generated \$334,800 in revenues, up marginally from 2000-01.

#### **Utilization of the Collection**

Over the course of the year, we continued to transfer new titles to videodisc, adding them to the CineRobotheque catalogue and making them available to customers. The combined effect of more productions available and improved accessibility of information about the films helped maintain the use of this rich Canadian audiovisual heritage.

***Different titles\* sold or rented in Canada and abroad in 2001-2002, by decade of production***

	<b>2000-2001</b>	<b>2001-2002</b>
1921-1930	2 titles	2 titles
1931-1940	27 titles	45 titles
1941-1950	210 titles	215 titles
1951-1960	400 titles	405 titles
1961-1970	629 titles	624 titles
1971-1980	989 titles	887 titles
1981-1990	1,180 titles	1,137 titles
1991-2002	1,613 titles	1,500 titles
<b>Total</b>	<b>5,050 titles</b>	<b>4,815 titles</b>

\* *English and French version are counted as different titles.*

† *The NFB is the repository of certain collections of films produced by other government agencies before it was founded in 1939.*

The appeal and interest of the NFB's collection to audiences both in Canada and elsewhere should be noted here: over 45% of the titles sold or rented were produced over 20 years ago. This is significant in that it shows that NFB productions remain important reference tools regardless of when they were produced. This also validates the importance of conserving NFB films and making them as accessible as possible.

The NFB's CineRoute initiative now provides Canadian universities and research centres with access to 800 NFB films. According to a recent evaluation, users generally appreciate this access to the NFB's collection and the transmission quality of the films viewed.

As noted previously, the NFB is committed to establish more connection with Canadians and to ensure the conservation and accessibility of its collection. Objectives for 2001-2004 include:

- Providing access to digitized enrichment material, including audio and video clips and resources aimed at young people and educators via Mediasphere, a new section of the NFB website;
- Digitizing 5,000 of our 10,000 titles;



- Providing access to digitized excerpts of 7,000 NFB films;
- Increasing the number of NFB titles available on CineRoute;
- Expanding the CineRoute “test bed” to 2,000 consumers;
- Ensuring CineRoute is fully operational by the end of 2004, the target date for widespread access to broadband.

### **Challenges**

- The cost of transferring the collection to new digitized media;
- The rollout of broadband;
- Copyright issues;
- The downward trends in broadcast licences, the continuing financial restraint in public-sector spending affecting the educational and institutional markets, and the low margins in the home consumer market. For these and other reasons, earned revenue for the NFB is unlikely to grow, although we hope that the number of revenue transactions will grow;
- Indicators are useful in assessing the degree to which NFB productions are used in different markets by both Canadian and foreign audiences, the challenge in the long term is to find the tools to measure the impact of the NFB’s works on users, especially in terms of the extent to which the NFB brand continues to communicate “the Canadian experience” to Canadian and foreign audiences;
- We should also note that the overall marketing strategies used by the Board to increase visibility and awareness of NFB audiovisual works are constantly being revisited to ensure effectiveness.

## ***THIRD KEY RESULTS COMMITMENT***

### **3. To ensure efficient and responsible management of resources**

#### **Introduction**

The aim is to strengthen the link between the NFB’s use of resources and the outcomes achieved, and to ensure that resources are used efficiently and effectively. Indicators used include:

- allocation of resources to production compared to other areas;
- improvements made to external and internal systems resulting in better tracking and monitoring of resources;
- use of evaluation, audits and other studies to anticipate and plan for potential changes to policies and programs and make appropriate adjustments in a timely fashion.

## **Context**

### **Technological Context**

The NFB must meet Canadians' needs and expectations for electronic service delivery. The Board is equally challenged to meet the growing expectations of more technologically smart Internet users who expect to have access to a wide range of integrated resources, easily found, quickly accessible and relevant.

Digitization of collections, the creation of virtual exhibitions and forum for debate and dialogue, and electronic services all demand major investments of resources. To this venture, the NFB has requested financial support through the Department of Canadian Heritage for digitizing the NFB collection.

The NFB continues to identify new strategies to deal with the cost pressures and with related issues such as copyright, sustainability and the capacity to draw in all partners, to engage youth and to build audiences for the future.

### **What did we achieve?**

**As per the 2001-2002 Report on Plans and Priorities, the NFB accomplished the following commitments:**

- ✓ **to continue developing a modern, powerful and integrated information management system;**
- ✓ **to keep administrative costs as low as possible;**
- ✓ **to implement new mechanisms to permit better measurement of the performance of resources and operations**

### **Resources Allocated to Production**

One of the ways that the NFB ensures that resources are linked to outcomes is by meeting the target of allocating the majority of its resources to filmmaking so as to produce high-quality works. In 2001-2002, 64% of the NFB's budget was spent on filmmaking, compared with 25% on distribution and marketing and 11% on management support.

The NFB continues to make a special effort to keep the administrative costs of production as low as possible.

## ***Production Resources***

**(millions of dollars)**

	<b>Actual 1999-2000</b>		<b>Actual 2000-2001</b>		<b>Actual 2001-2002</b>	
Production (direct costs)	40.0	(67%)	43.5	(69%)	38.8	(64%)
Administration of Production	1.6		1.7		1.6	
Net cost of the NFB program	59.3	(100%)	63.0	(100%)	63.0	(100%)

The NFB considers that the priority for the Board is to produce works which contribute to meeting the federal government's priorities to create high-quality works that brand Canada, connect Canadians to each other and connect Canada to other countries. The NFB engages in co-productions with various partners, further ensuring that resources are pooled with the private and public sectors.

## **Improvement to External and Internal Systems**

Systems for production, distribution and administration were enhanced in order for the NFB to meet its objectives to produce high-quality audiovisual works and to ensure that these works reach audiences by the most effective means possible. Initiatives include:

- Development of a database on distribution agreements with Canadian and international intermediaries. The goal is to provide the NFB with a dynamic management tool to improve the collection of royalties and reduce payment time. The system will also permit automated invoicing linked to the Oracle financial system;
- Undertaking the necessary steps and consultations necessary to implement the Treasury Board's principles of modern comptrollership;
- Implementation with PWGSC, post September 11<sup>th</sup>, as per Government guidelines of revised measures for security, building access, mail-handling and other aspects related to safety of employees and visitors;
- Launch of four (4) fully integrated online stores affording access to Canadian consumers and institutions, in French and English, to the entire NFB collection for which it holds sales rights;
- Launch of integrated marketing applications, allowing for the creation and management of targeted in-store promotions to online users. The CRM implementation improved the efficiency of management and processing of orders, improved customer service and access, reduced work duplication and increased the sharing of pertinent data within the NFB;

- Final implementation of the *Synchrone* integrated information system. With the *one film/one file* concept, employees can now directly access the information they need for various operations. This project has become a key component of information management at the NFB;
- Progression of the Electronic Rights Management System (ERMS). The module for managing incoming rights (the rights the NFB must acquire in order to exploit a work) has been completed and will permit easier and more efficient management of a very large number of rights from diverse sources. Data conversion has begun and the outgoing rights module is under construction.

As a whole, these systems enable the NFB to better manage its resources, strengthening the links between resources and desired outcomes.

### **Client Satisfaction**

In order to ensure high quality service, adapt its service delivery and provide a better response to clients' needs, the NFB monitors client satisfaction rates and feedback.

Providing quality client services is a constant preoccupation of the Board. In 2001-2002, the NFB commissioned Decima to conduct a client satisfaction telephone survey of a large sample of clients (519 in all). The satisfaction measurement scale was aligned with the tool used by the whole federal government.

The NFB received an overall rating of 95% satisfaction of which 72% say they are high "highly satisfied" and with 97% "satisfied and highly satisfied" with the quality and timeliness of phone transactions and 94% "satisfied and highly satisfied" with e-commerce transactions.

### **Use of Evaluations, Audits and Other Studies**

One of the priorities for the NFB is to anticipate and plan potential changes to policies or programs which may be required because of environmental or other factors. The results of evaluation studies, audits and other studies provide comprehensive and relevant information on performance, allowing the NFB to enhance future operations. In some cases, these studies provide useful information on changing conditions.

The NFB is committed to undertaking evaluations and audits in line with the federal government's new policy. These studies assist in meeting the objective of managing resources more efficiently and effectively by anticipating changes to be made in policies and programs, explaining in a quantifiable manner the results and modifications to be made, undertaking risk management and implementing a long-term audit plan.

For 2002-2003, the NFB has received the generous commitment of the Treasury Board Secretariat, with an allocation of \$100,000 from the Treasury Board's Centre of Excellence for Evaluation. These additional financial resources and the expert advice

provided by CEE staff will enable the NFB to dedicate increased resources to the preparation of a three-year evaluation plan, preparation of evaluation frameworks, and the actual undertaking of a greater number of evaluations.

## APPENDIX

## **Appendix I: Consolidated Reporting**

### **Modernizing Comptrollership**

The NFB developed a plan for the implementation of modern comptrollership. In 2001-02, the NFB focused on:

- the implementation of integrated financial systems and the Financial Information Strategy (FIS);
- the undertaking of risk assessment by internal audit;
- the harmonization of databases to improve management reports;
- the establishment of criteria to ensure information quality.

### **Transfer Payments**

In 2001-2002, the NFB disbursed \$322,000 in transfer payments. Of this, \$12,000 was in the form of grants to encourage award-winners at significant film events of national or international interest held in Canada, and the rest consists of contributions to support non-profit organizations working in the film sector and to help promote Canadian cinematography. These are always small amounts paid to a number of different recipients.

### **Special Travel Policies**

Although, as a separate employer, the NFB may establish its own travel policy, in practice we follow Treasury Board's policy very closely; any differences would have an almost negligible effect. At the NFB, the same travel policy applies to all categories of staff, including Governor-in-Council appointees and executives.

### **Materiel Management**

For the past several years, the NFB has kept records of its inventories of movable goods and goods held for sale (audiovisual products). Physical counts and re-assessments are done on a regular basis to ensure that our financial statements always show the actual value of these goods.

### **Service Improvement Initiative**

The NFB implemented initiatives in accordance with the government's *Service Improvement Initiative*. For details of "client satisfaction surveys" regarding the NFB and its results of activities, please consult pages 23 , 29 and 42 .

## **Appendix II: Financial Performance**

Tables 1 and 2 in Section B show the appropriations granted to the NFB for 2001-2002 compared with actual spending. The variance between total authorities and actual spending results from unexpected delays in the unfolding of production projects and development of the Web site.

Table 3 shows changes in NFB spending over the past few years. The numbers indicate total spending funded from the parliamentary appropriation and revenues generated from NFB operations. Variances are due to fluctuations in revenues and to additions to the Vote to cover our increased workload and adjustments in the collective agreements.

Table 4 shows spendable revenues. The proliferation of specialty television services has significantly pushed down licence fees paid for productions.

A small portion of our resources is used for transfer payments in the form of grants and contributions. The breakdown is presented in Table 5.

Table 6 presents the breakdown of the NFB Revolving Fund, which is used for funding the working capital for commercial activities and the net value of capital assets.



## A. Financial Summary Tables

**Financial Table 1 - Summary of Voted Appropriations**

<b>Financial Requirements by Authority (millions of dollars)</b>				
		<b>2001 - 2002</b>		
<b>Vote/Program</b>		<b>Planned Spending (net)</b>	<b>Total Authorities (net)</b>	<b>Actual Spending (net)</b>
86	National Film Board Revolving Fund			
	- Operating loss (A)	60.6	64.7	63.0
(L)	National Film Board Revolving Fund (B)	0.4	0.4	1.0
<b>Total Agency</b>		<b>61.0</b>	<b>65.1</b>	<b>64.0</b>
<p>Note: The summary financial information includes three figures showing:</p> <ul style="list-style-type: none"> <li>· The amount planned at the beginning of the fiscal year (Planned Spending).</li> <li>· The amount authorized reflecting additional spending that Parliament decided to grant the departments in light of changing priorities and unexpected activities (Total Authorities) – includes fund carried forward from the previous year and adjustments in the collective agreements. It also includes special allocations received from the Memory Fund.</li> <li>· The amount actually spent (Actual Spending 2001-2002).</li> </ul>				

The operating deficit shown under the NFB's revolving fund is totally offset by an annual parliamentary appropriation (Vote 86 for fiscal 2001-2002), which is a fairly unique situation for spending authorities. Only the working capital related to the NFB's commercial operations and changes in the net book value of capital assets are funded by a statutory appropriation (see also Table 6).

**Financial Table 2 – Comparison of Total Planned to Actual Spending**

Comparison of Total Planned to Actual Spending (millions of dollars)			
2001 - 2002			
NFB Operations	Planned	Total Authorities	Actual
FTEs	490	490	502
Operating*	69.2	73.4	69.6
Capital	—	—	—
Voted Grants and Contributions	0.3	0.2	0.3
<b>Total Gross Expenditures</b>	<b>69.5</b>	<b>73.6</b>	<b>69.9</b>
Less:			
Respendable Revenues	(8.9)	(8.9)	(6.9)
<b>Total Net Expenditures</b>	<b>60.6</b>	<b>64.7</b>	<b>63.0</b>
Other Revenues and Expenditures	—	—	—
Non-respendable Revenues			
Cost of Services Provided by Other Departments**	—	—	—
<b>Net Cost of the Program</b>	<b>60.6</b>	<b>64.7</b>	<b>63.0</b>
* Includes contributions to employee benefit plans and severance pay.			
** Cost of services provided by other departments: \$25,285.			

**Financial Table 3 – Historical Comparison of Total Planned to Actual Spending**

<b>Historical Comparison of Total Planned to Actual Spending (millions of dollars)</b>					
	<b>Actual 1999-2000</b>	<b>Actual 2000-2001</b>	<b>2001-2002</b>		
			<b>Planned</b>	<b>Total Authorities</b>	<b>Actual</b>
National Film Board operations	68.5	71.0	69.5	73.6	69.9
<b>Total</b>	<b>68.5</b>	<b>71.0</b>	<b>69.5</b>	<b>73.6</b>	<b>69.9</b>

This table shows changes in NFB spending over the past few years. The figures indicate total spending funded from the parliamentary appropriation and from revenues generated by NFB operations. Variances are due to fluctuations in revenues and adjustments in the parliamentary appropriation to cover our increased workload and adjustments in the collective agreements.

For 2001-2002, the table shows the Planned Spending indicated in the Main Estimates at the beginning of the fiscal year. Total Authorities includes additional funding received to cover adjustments in the collective agreements, and funds carried forward from the previous year. It also includes special allocations received from the Memory Fund.

It should be kept in mind that the NFB has only one business line.

**Financial Table 4 – Respendable Revenues**

<b>Respendable Revenues (millions of dollars)</b>					
<b>Respendable Revenues</b>	<b>Actual 1999-2000</b>	<b>Actual 2000-2001</b>	<b>2001-2002</b>		
			<b>Planned Revenues</b>	<b>Total Authorities</b>	<b>Actual</b>
National Film Board operations	8.5	8.0	8.9	8.9	6.9
<b>Total Respendable Revenues</b>	<b>8.5</b>	<b>8.0</b>	<b>8.9</b>	<b>8.9</b>	<b>6.9</b>

**Financial Table 5 – Transfer Payments**

<b>Transfer Payments (millions of dollars)</b>					
	<b>Actual 1999-2000</b>	<b>Actual 2000-2001</b>	<b>2001-2002</b>		
			<b>Planned Spending</b>	<b>Total Authorities</b>	<b>Actual</b>
<b>Grants</b>	0.007	0.008	0.012	0.012	0.012
<b>Contributions</b>	0.323	0.227	0.307	0.238	0.310
<b>Total Transfer Payments</b>	<b>0.330</b>	<b>0.235</b>	<b>0.319</b>	<b>0.250</b>	<b>0.322</b>

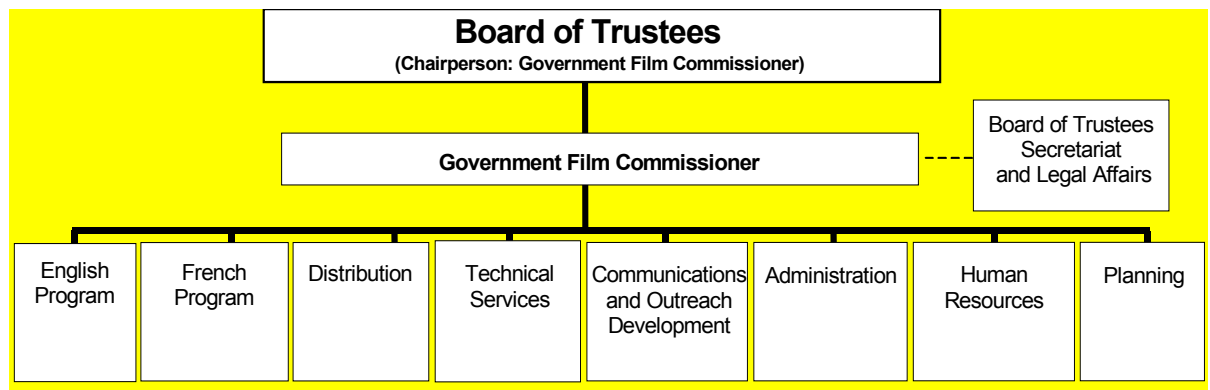
**Financial Table 6 – Revolving Fund Financial Summaries**

<b>Revolving Fund Financial Summaries</b>					
<b>National Film Board Revolving Fund (millions of dollars)</b>					
	<b>Actual 1999-2000</b>	<b>Actual 2000-2001</b>	<b>2001-2002</b>		
			<b>Planned</b>	<b>Total Authorities</b>	<b>Actual</b>
Revenues (Parliamentary appropriation)	59.8	63.0	60.6	74.7	63.0
Net Expenditures	(59.8)	(63.0)	(60.6)	(74.7)	(63.0)
Profit or (loss)	0	0	0	0	0
Add items not requiring use of funds: depreciation/amortization	(2.9)	(2.8)	(2.0)	(2.0)	(3.0)
Changes in working capital	0.6	0.0	0.4	0.4	0.0
Investing activities: acquisition of depreciable assets	1.9	5.4	2.0	2.0	3.3
<b>Cash surplus (requirement)</b>	<b>(0.4)</b>	<b>2.6</b>	<b>0.4</b>	<b>0.4</b>	<b>0.3</b>
<b>Authority: cumulative surplus (drawdown)</b>	<b>10.8</b>	<b>13.4</b>	<b>13.8</b>	<b>13.8</b>	<b>13.7</b>
<b>Note:</b> The National Film Board's Revolving Fund is authorized by the <i>Revolving Fund Act</i> for commercial operations related to the production and exploitation of the collection of NFB audiovisual products.					

## APPENDIX III : BACKGROUND ON THE NATIONAL FILM BOARD

### A. Organization Chart

The following organization chart shows the organizational and hierarchical structure by which the NFB ensures the day-to-day management of its service lines to provide optimal performance in terms of efficiency and effectiveness.



## **Areas of Responsibility**

The Program is directed by the Government Film Commissioner and is divided into nine major areas of responsibility:

**English Program** manages English-language production and marketing activities in Canada;

**French Program** manages French-language production and marketing activities in Canada;

**Distribution** is responsible for international sales and marketing activities and manages the NFB's participation in Canadian and foreign festivals;

**Technical Services** consists of technical services: equipment and maintenance services, editing and related services, sound post-production and image post-production;

**Communications and Outreach Development** includes Communications, Outreach Development, Government Relations, Collection Management, Information Management, Stock Shot Library, various distribution support services and Customer Services;

**Administration** comprises Financial Administration, Accommodations, and Material Management;

**Human Resources** includes Human Resources Management, Training and the Employment Equity Program;

**Planning** consists of Planning, Evaluation and Internal Audit;

**Board of Trustees Secretariat and Legal Affairs** also includes Access to Information.

## **Appendix IV: Other Information**

### **A. Contact List**

- Maryse Charbonneau, Director, Administration
- Claude Parent, Director, Planning and Review
- Audrey Doyle, Head, Evaluation and Senior Analyst

*Anyone wishing to obtain further information from those responsible for the different service lines can find the necessary addresses and phone numbers on the NFB Web site at [www.nfb.ca](http://www.nfb.ca).*

### **B. Legislation Administered and Associated Regulations**

- *National Film Act*, R.S.C. 1985, c. N-8 (as amended November 1, 1995)