

A person wearing a dark fur parka with a large white fur hood, goggles, and a red knit headband is shown in a snowy, mountainous landscape. A large purple graphic element is on the left side of the image.

ANNUAL REPORT

—
2016-2017

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TABLE OF CONTENTS

2016–2017 IN NUMBERS

MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

FOREWORD

HIGHLIGHTS

1. THE NFB: A CENTRE FOR CREATIVITY AND EXCELLENCE
2. INCLUSION
3. WORKS THAT REACH EVER LARGER AUDIENCES,
RAISE QUESTIONS AND ENGAGE
4. AN ORGANIZATION FOCUSED ON THE FUTURE

AWARDS AND HONOURS

GOVERNANCE

MANAGEMENT

SUMMARY OF ACTIVITIES IN 2016–2017

FINANCIAL STATEMENTS

ANNEX I: THE NFB ACROSS CANADA

ANNEX II: PRODUCTIONS

ANNEX III: INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP



August 1, 2017

The Honourable Mélanie Joly
Minister of Canadian Heritage
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2017.

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

Yours respectfully,



Claude Joli-Coeur

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



ANTHEM
Image from Canada 150 video



2016–2017 IN NUMBERS

- 1** VIRTUAL REALITY WORK
- 2** INSTALLATIONS
- 2** INTERACTIVE WEBSITES
- 67** ORIGINAL FILMS AND CO-PRODUCTIONS
- 74** INDEPENDENT FILM PROJECTS SUPPORTED BY AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC) AND THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP)
- 141** AWARDS AND HONOURS
- 430** NEW TITLES ADDED TO [NFB.CA](http://nfb.ca) | ONF.CA
- 5,248** TELEVISION BROADCASTS IN CANADA
- 6,020** COMMUNITY, FESTIVAL AND THEATRICAL SCREENINGS

CANADIAN AUDIENCES

7,824	PARTICIPANTS IN MEDIA WORKSHOPS
9,320	PARTICIPANTS IN ONLINE CLASSROOMS
174,949	VIEWS OF INTERACTIVE PRODUCTIONS
230,502	VIEWS OF WALL PROJECTIONS
277,498	VIEWS AT PUBLIC SCREENINGS (Community, Festival and Theatrical) OF NFB FILMS
1,659,374	VIEWS ON NFB.CA ONF.CA
3,825,853	VIEWS ON ONLINE PARTNER SITES (YouTube, DailyMotion, etc.)
6,198,367	VIEWS IN THE INSTITUTIONAL AND EDUCATION SECTORS
8,471,000	TELEVISION VIEWS
20,652,569	TOTAL ESTIMATED CANADIAN AUDIENCE



J'AIME LES FILLES (I LIKE GIRLS)
Diane Obomsawin

GLOBAL VIEWS ON INTERNET

[NFB.CA](#) | [ONF.CA](#)

270,400 INSTALLATIONS OF NFB APPS

1,517,246 GLOBAL VIEWS OF INTERACTIVE PRODUCTIONS

2,545,129 GLOBAL VIEWS ON [NFB.CA](#) | [ONF.CA](#)

6,156,513 GLOBAL VISITS TO [NFB.CA](#) | [ONF.CA](#)

ONLINE PARTNER SITES

34,689,374 GLOBAL VIEWS ON PARTNER SITES



ANGRY INUK
Alethea Arnaquq-Baril

MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

For the National Film Board of Canada, 2016–2017 was a highly successful year—a year in which significant relationships were formed and important commitments were made.

Under its public service mandate, the NFB produces and distributes audiovisual works that tell the stories of Canadians from varied perspectives, reflecting the country's diversity and contributing to its collective cultural heritage. We are also committed to showcasing this collection of works and making it as accessible as possible to audiences in Canada and abroad. The past year was no exception—but it was nevertheless an exceptional year.

NFB studios in cities across the country produced or co-produced more than 70 works in 2016–2017. In their own way, each of these works sparked dialogue, a good deal of reflection, and even some gestures of reconciliation. Among these titles were acclaimed films such as [Angry Inuk](#) by Alethea Arnaquq-Baril, [Gun Runners](#) by Anjali Nayar, [The Apology](#) by Tiffany Hsiung, and [We Can't Make the Same Mistake Twice](#) by Alanis Obomsawin.

NFB productions are made to be seen and seen again. More than 5,000 NFB screenings took place in libraries and community spaces over the past year, leading to countless vital conversations, and reinforcing our strong presence across the country. In addition, NFB films enjoyed half a dozen theatrical engagements as well as screenings at some of the top festivals in Canada and around the world.

Many of our films garnered prestigious awards, and 2016–2017 saw us more than double the number of prizes won to 143, compared to 66 the previous year—an achievement worth celebrating. This record year is a testament not only to the quality of our works but also to their relevance. Major awards this year include two from the Annecy International Animation Film Festival: the Cristal for best short film, awarded to Franck Dion's [Une tête disparaît](#) ([The Head Vanishes](#)), and the Jury Prize for best short film, given to Theodore Ushev's [Vaysha l'aveugle](#) ([Blind Vaysha](#)), which also earned an Oscar nomination. Also notable is the Audience Award presented at the Hot Docs festival to Alethea Arnaquq-Baril's [Angry Inuk](#). These are just a few of many examples.

On the 150th anniversary of Confederation, the NFB is highlighting this historic event with several original projects that illustrate the incredible diversity of Canada from a wide range of perspectives, all with an eye toward cultivating a greater understanding of one another. We have undertaken three major projects that commemorate the anniversary: a series of interactive photo essays entitled [Legacies 150](#); the free cross-country screening tour [Aabiziingwashi \(#WideAwake\): Indigenous Cinema on Tour](#), which showcases exceptional films by Indigenous directors; and special online programming called [1 Nation. 4 Lenses](#), available at [NFB.ca](#).

**OUR GOAL:
ILLUSTRATE THE
INCREDIBLE DIVERSITY
OF CANADA FROM A WIDE
RANGE OF PERSPECTIVES,
ALL WITH AN EYE TOWARD
CULTIVATING A GREATER
UNDERSTANDING OF ONE
ANOTHER.**

Driven by the desire to be present in spaces where viewers don't expect to find us, the NFB has also pursued important partnerships with major public institutions, including museums. Whether it be our partnership with the Canadian Museum of Nature on the interactive installation [Beyond Ice](#), with the Montréal Space for Life Rio Tinto Alcan Planetarium on the fulldome film [Kyma](#), or with the Pointe-à-Callière museum on the immersive experience [A Day on the Franchère Bridge](#), our partners count on us to develop innovative works that appear in new locales, explore novel creative spaces, and reach new audiences.

All of these projects support the goal of maintaining our level of excellence and leadership in creation and innovation. Innovation remains everybody's business at the NFB, as we continue a process of institutional transformation that aims to foster a dynamic and flexible work environment at every level of the organization—a place where collaboration, creativity, and synergy between teams and production studios can thrive. To this end, the NFB is guided by an action plan with priorities, and for the first time, with the support of employees, we have constructed a clear vision for the future. It is centred on 15 principles that will be implemented over the course of the coming year, through a process overseen by various teams and an interdisciplinary committee.

THE ORGANIZATIONAL TRANSFORMATION ALSO INCLUDES MAKING A LOUD AND CLEAR COMMITMENT TO GENDER PARITY.

This process of organizational transformation also includes making a loud and clear commitment to gender parity by establishing measurable and transparent objectives, namely: by 2019, half of our productions will be directed by women and half of our total production budget will be committed to projects directed by women. In March 2017, we took this initiative even further, announcing our commitment to having 50 percent of all key creative positions filled by women by 2020—a decision that has inspired other major public institutions to move forward on gender equality as well. In this same spirit of inclusion, we decided to provide staff with diversity training and training in Indigenous cultural competency, to create an environment that's open to new talent, new approaches and new points of view.

With the relocation of our Edmonton and Toronto offices complete, we are now planning the move of our Montreal headquarters, slated for 2018. Our new offices will better favour collaboration in order to respond to the needs of artists and audiences, particularly when it comes to accessing the latest technology and spaces for creating and viewing work, allowing us to reach the public in new ways.

We also reach and inspire audiences by providing NFB content on a variety of digital platforms. When it was launched in 2009, our online screening space at NFB.ca was unique, but it now requires reinvestment in order to remain the main portal through which we connect and interact with members of the general public. In 2016–2017, the NFB fundamentally rethought its online distribution strategy for the years ahead, particularly with respect to social media and mobile devices. We are aware that the

NFB has a unique opportunity to redefine what it means to be a public-media organization that puts digital first. In light of this, I was delighted that the Minister of Canadian Heritage asked the NFB to join a group of expert advisors discussing the topic of Canadian content in a digital world.

In closing, as Chair of the NFB's Board of Trustees, I would like to express my deep appreciation for the valuable contributions of several members who left the Board in 2016–2017. The leadership of Mary-Lynn Charlton (who, in a very rare feat, served three terms), Cheryl Ashton, Janet Hueglin Hartwick and Louis Puddister allowed the NFB to undertake an essential reform of its governance and to pave the way for change, with the government set to name five new members to our Board. I extend my deepest thanks to them for their determined efforts in this regard.

The coming year promises to be just as rich as the previous one as the NFB continues on its path, and we remain firmly committed to reinventing ourselves in the service of better telling the country's stories.



CLAUDE JOLI-COEUR

A handwritten signature in black ink, appearing to read 'Claude Joli-Coeur'.

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



GUN RUNNERS
Anjali Nayar

FOREWORD

The NFB's achievements in the 2016–2017 fiscal year were carried out in the context of the implementation of its 2013–2018 Strategic Plan and grouped around the following objectives:

1 THE NFB: A CENTRE FOR CREATIVITY AND EXCELLENCE

- Productions
- Creation and innovation
- Emerging talent

2 INCLUSION

- Reconciliation with Indigenous people
- Leadership in matters of diversity and inclusion
 - Moving towards parity
 - Diversity of cultural expression
 - Multiculturalism, equity and inclusion
 - Official languages

3 WORKS THAT REACH EVER LARGER AUDIENCES, RAISE QUESTIONS AND ENGAGE

- Audience overview
 - Canadian content at home and abroad
 - Digital success
 - An increased presence in communities
- Rising to the challenges of education in the 21st century

4 AN ORGANIZATION FOCUSED ON THE FUTURE

- NFB office relocations
- Collaboration and synergy
- Modernizing systems and infrastructure
- Compliance

For a more detailed look at the NFB's achievements in 2016–2017, see the NFB's 2016–2017 Departmental Results Report at www.onf-nfb.gc.ca/drr2016-2017.



HIGHLIGHTS

SEANCES

Guy Maddin, Evan Johnson, Galen Johnson

1

THE NFB: A CENTRE FOR CREATIVITY AND EXCELLENCE

PRODUCTIONS

AS CANADA'S PUBLIC PRODUCER, THE NFB HAS A MANDATE TO PRODUCE AUDIOVISUAL WORKS THAT REFLECT THE REALITIES, EXPERIENCES, AND PERSPECTIVES OF CANADIANS.

In studios across Canada, the NFB works with some of the most talented filmmakers and creators in the country—whether emerging, in mid-career, or well established—to produce distinctive and innovative works that are acclaimed for their excellence, creativity and social impact.

Emerging from a unique, supportive process driven by the need to give different cultural and Indigenous communities a greater voice, to discover new talent, and to support the participation of women in audiovisual production, these vital works highlight the NFB brand and resonate with Canadians.

- 2016–2017 saw the production of a total of 73 works: 67 original films, 2 websites, 2 interactive installations, 1 virtual reality film, and 1 game.
- 49% of these works were directed by filmmakers who were Indigenous or came from cultural or minority-language communities.
- Emerging filmmakers directed 49% of the works produced last year.
- 74 films benefited from the NFB's Filmmaker Assistance Program (FAP) and the Aide au cinéma indépendant - Canada (ACIC) program.
- 44% of works were directed by women.
- 43% of funds allotted went to productions directed by women.
- 49% of the awards won were for works directed or created by women.

CREATION AND INNOVATION

The National Film Board of Canada is known around the world for its artistic excellence and its tradition of innovation. The NFB is both a studio and a lab for creative experimentation, where new methods of storytelling are developed. It offers communities of creators a unique environment in which they can take the artistic and technical risks needed to create bold audiovisual works relevant to Canadian society, and to tell stories that would be difficult,

if not impossible, to produce in the private sector. Over the past year, the NFB continued to push the boundaries of innovation in narrative form, taking advantage of artistic techniques and leading-edge technologies developed within our organization. This innovative approach, which has inspired and informed the NFB since 1939, is abundantly present in all of its production centres and productions, be they documentary, animation, interactive works, short-form or feature-length films, museum installations, or immersive experiences seen on a planetarium dome or in virtual or augmented reality.



HEDGEHOG'S HOME
Eva Cvijanović

AUDIOVISUAL PRODUCTION

The NFB had a particularly productive year, marked by a remarkable number of highly original projects. (A complete list can be found online in [Annex II](#) of this report.) The following list offers an overview of notable works released by NFB studios in 2016–2017.

Documentaries

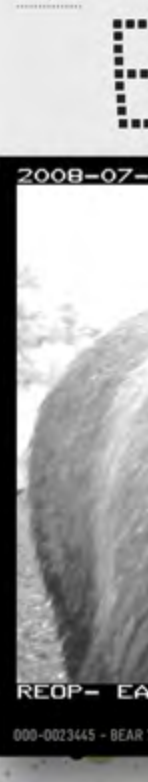
- Conceived of and produced as part of French Program's Filmmaker in Residence program, [24 Davids](#), by director Céline Baril, takes us on a journey across three continents that started with a simple yet whimsical premise: to hear from the Davids of the world. This epic poetic and political experiment plumbs the depths of the universe and the challenges of living with each other, offering a bracing cinematic experience. It will be launched in 2017–2018.
- *Un journaliste au front* ([Freelancer on the Front Lines](#)), from director Santiago Bertolino, profiles Canadian freelance journalist Jesse Rosenfeld, who reports on the Middle East. The documentary follows him as he bears witness to the complexities of the region, taking a look at how the role of journalists has evolved in a new era of instant information and social media. The film had its world premiere at the Montreal International Documentary Festival (RIDM).
- *De Sherbrooke à Brooks* ([From Sherbrooke to Brooks](#)) is Roger Parent's first feature documentary. It tells the stories of French-speaking African refugees who travel the migration corridor from Quebec to Alberta, torn between their dreams and the harsh constraints of reality.
- In [We Can't Make the Same Mistake Twice](#), the 49th film by Alanis Obomsawin, the distinguished documentarian focuses her lens on the legal saga that pitted the Assembly of First Nations and the Child and Caring Society of Canada against the federal government from 2007 to 2016, in a case critical to the well-being of Indigenous children and the future of their cultures. The film premiered at the Toronto International Film Festival (TIFF) and has screened all over Canada. It was described as “a masterpiece” by TIFF senior programmer Steve Gravestock.
- Directed by Alethea Arnaquq-Baril, [Angry Inuk](#) shows how inaccurate information from the international anti-seal-hunt lobby threatens the survival of Inuit communities in Canada and elsewhere. Part exposé, part personal documentary, and part portrait of a community, the film clearly and precisely documents the history of the anti-sealing movement, the damaging impact it has had on Inuit communities, and the ways in which Inuit people are fighting back.



- The film premiered at the Hot Docs festival and won a number of major awards, including the TIFF Canada's Top Ten People's Choice Award.
- [*The Apology*](#), directed by Tiffany Hsiung, follows the personal journeys of three "comfort women" who were among the 200,000 teenage girls and young adult women kidnapped and forced into sexual slavery by the Japanese Imperial Army during the Second World War. The film premiered at the Hot Docs festival, with "Grandma Gil" (one of the three women profiled in the film) in attendance, before playing theatrically in Canada and screening in 66 cinemas in South Korea.
- [*The Grasslands Project*](#), by filmmaker Scott Parker, is a series of 10 short films exploring the history and present-day reality of nine small communities in southern Alberta and Saskatchewan. The project falls within the NFB's long tradition of community-based filmmaking. The films played to packed houses in these nine small Prairie communities between May 6 and May 14. Nearly every resident turned up for these highly emotional screenings.

Animation

- In *J'aime les filles* ([*I Like Girls*](#)), by Quebec animation filmmaker Diane Obomsawin, four women speak candidly about their first loves. For each, their moment of sexual awakening corresponds with a realization about their personal identities: that they are attracted to women. The film had its world premiere at the Ottawa International Animation Festival, where it won the Nelvana Grand Prize for Independent Short Animation.
- The animated feature [*Window Horses: The Poetic Persian Epiphany of Rosie Ming*](#), by Ann Marie Fleming, tells the story of a young Canadian poet who undertakes an astonishing journey of discovery—discovery of herself, her family, her love, history, and the essence of poetry. Voiced by actors Sandra Oh, Don McKellar, Nancy Kwan and Shohreh Aghdashloo, among others, the film uses an impressive array of animation styles to cast a nuanced, mischievous look at the bridges we build to bring cultures and generations together. *Window Horses* was the first NFB animated feature to screen at the Annecy International Animation Film Festival in 20 years. It won several honours and was included in TIFF's Canada's Top Ten list. It has screened in more than 40 cities around the world.
- [*Hedgehog's Home*](#) is a heartwarming universal fable for both old and young about the pleasures of home. This remarkable animated film by Eva Cvijanović was inspired by the beloved story by Branko Ćopić, a writer from the former Yugoslavia. The film had its world premiere at the prestigious Berlin International Film Festival.



Short films for social media

- The [Naked Island](#) series is a collection of 14 super-short animated films made by some of the best animators in the country. Framed as public service alerts for a new era, these works marry the arts of animation and advertising to provoke self-reflection through satire and dissent. The series has had more than a million views on social media.
- [Mon pays, c'est l'hiver](#), by Nika Khanjani Rosadiuk, celebrates Canadian diversity while exploring the country's landscapes and helping new Canadians understand winter in their new land. The video has been viewed more than half a million times on Facebook.

Interactive and immersive works and virtual reality

- Created by Guy Maddin and Evan Johnson, the interactive installation [Seances](#) is an innovative homage to lost films. This unique project, which premiered at the Tribeca Film Festival, was one of only 10 from around the world selected for Tribeca Storyscapes 2016, a program/contest that highlights projects that make innovative use of new technologies and interactive storytelling.
 - Last year saw the launch of *Cut-Off*, an immersive 360-degree virtual reality (VR) experience in which viewers find themselves in the First Nations community of Shoal Lake 40—which does not have safe drinking water—during the historic visit by Prime Minister Justin Trudeau. *Cut-Off* was produced through a partnership between the NFB, Vice Media, the Canadian Film Centre, and Occupied VR, and was shown at the Vancouver International Film Festival (VIFF).
 - The NFB is making immersive VR experiences more accessible by offering the award-winning interactive documentary *Bear 71* as a reinvented VR experience called *Bear 71 VR*, available for free on Chrome. Originally launched in 2012, *Bear 71* is a multi-user online experience that takes the point of view of a grizzly bear known as “Bear 71” by the park rangers who follow her movements. Created in collaboration with Google’s Chrome and VR teams, the IDFA DocLab, and Sound and Vision, *Bear 71 VR* was shown by the NFB as a VR installation at the IDFA DocLab and by Google at the 2017 Sundance Festival’s New Frontier VR Bar.
- “This new collaboration with Google is part of the NFB’s strategic goal of forging partnerships with global leaders in creation and innovation to explore new forms of digital storytelling and engage audiences everywhere in immersive experiences that break new ground in form and content,” said Claude Joli-Coeur, Government Film Commissioner and NFB Chairperson.
- The NFB has also hosted a number of creative labs designed to enhance opportunities for collaboration with creators from different cultural backgrounds and prestigious partners in Canada and internationally. Labs held over the past year include the following:
- The *Déranger* lab brought together seven young francophone multi-disciplinary artists from Inuit and First Nations communities. Over the course of five consecutive days they created three prototype works that were presented to the public and representatives from major cultural organizations, including the Montreal Museum of Fine Arts, the McCord Museum, the Musée d’art contemporain de Montréal, the Quartier des spectacles, Montreal Space for Life, APTN, Wapikoni Mobile, Vidéographe, Creos, and Chromatic.
 - In partnership with the Ford Foundation and the Canadian Film Centre, the NFB organized *Open Immersive*. This eight-day virtual reality (VR) lab brought together six Indigenous artists from Canada and six Black artists from the southern United States over a period of eight days, to design prototypes for new works.
 - The NFB organized *ONF XP* (NFB XP), a private, all-female workshop on the challenges of creation in virtual and mixed reality. The 48-hour-long hackathon brought together women from the worlds of cinema, video games, and multi-disciplinary creation. The participants were invited to talk, collaborate, and create work on the theme of displacement. The resulting work was shown at the Phi Centre and as part of the VR SALON during the MUTEK festival.



TRADITIONAL AND NON-TRADITIONAL PARTNERSHIPS

Launched in February 2016 with a focus on experimenting with new ways of creating works, the Institutional Program has established agreements with new partners and enriched the programming of events such as the 150th anniversary of Confederation, the 375th anniversary of the founding of Montreal, and the 50th anniversary of Expo 67. The unit's goal is to reach new audiences in public spaces located in renowned regional and national institutions, and to generate new sources of financing. These projects make use of different technologies—such as domes, giant screens, and holographic projection—and materials (including ice) to tell new stories and create novel experiences.

- The innovative [Ocean School](#) program, a partnership between Dalhousie University and the NFB, was funded by the federal government, through Fisheries and Oceans Canada, and the Government of Nova Scotia, through the Department of Education and Early Childhood Development. Aimed at children between the ages of 11 and 15, the project draws on the university's vast experience in oceanography and education, as well as the NFB's knowledge of audiovisual production and learning techniques, to create experiences that are complete and fascinating, and that make use of the latest technology. This is a pilot project that aims to cultivate an awareness of the importance of protecting oceans and arouse interest in the sciences in general among young people. It will launch in spring 2018.

- In 2016–2017, the Ontario Federation of Indigenous Friendship Centres (OFIFC) and the NFB's Institutional Program developed a partnership to develop, finance, produce, and distribute a project in five stages, with the goal of delivering seven short films, seven workshops for young Indigenous people in urban centres, a 52-minute film, educational resources, and virtual reality short films made for classroom use.
- During the final quarter of 2016–2017, at the IMERSA Summit in Denver, the NFB presented a teaser of *Kyma, Power of Waves*, an innovative experience designed for fulldome projection. Directed by Philippe Baylaucq and produced by the NFB in partnership with the Rio Tinto Alcan Planetarium at Space for Life, this allegorical 360-degree tale featuring musicians and acrobats explores the ways in which the universe is made up of waves. The project launched on May 9, 2017, at the Rio Tinto Alcan Planetarium.
- In honour of the 50th anniversary of Expo 67, the NFB will be presenting [Expo 67 Live](#), an immersive story told through monumental projections depicting some of the highlights of Montreal's world's fair. It will take place September 18 to 30, 2017, in the Place des Arts Esplanade, in the heart of Montreal's Quartier des spectacles entertainment district. Radio-Canada is a top-tier media partner for the project.



ONF XP (NFB XP)
Martin Viau and Celine Tricart help a participant with a VR helmet

TECHNOLOGICAL INNOVATION

The NFB has implemented the audiovisual component of its 2016-2020 Technology Plan, which aims to place innovation at the service of production, accessibility, asset management, and the preservation of audiovisual content.

The NFB is committed to preserving its rich collection of works at the highest possible level of quality, ensuring their accessibility both in the present day and for generations to come, on the screens of the future.

The organization has worked to integrate completely digital production workflows and has deployed a number of significant efforts in order to improve the management of media assets, with the aim of enhancing the fluidity of audiovisual content throughout the process of production, post-production, and release.

- The organization has undertaken critical initiatives in order to offer digital content in the UHD/4K format on its digital platforms and through its distribution partners.
- The NFB has also worked on creating a standardized format for dome and VR productions, in order to increase opportunities for screening and marketing them.

- In addition, it has continued to explore the many possibilities available using the ACES (Academy Color Encoding System) workflow. Tests have shown this technology produces higher-quality images, affirming that this is the image of the future that will be used in new NFB productions.
- The second quarter of the year was marked by the development and launch of a new, standardized portal to access the NFB's media-management resources. This new MAM portal allows NFB users to more quickly find, see, and share multimedia content.

These steps are critical to the complete integration of workflow processes and to completely mastering assets, data, and the technology hosting them.

Efficient management of our audiovisual assets allows us to better collaborate with our partners, to share content during production and distribution, to deliver on time, and to preserve our collections while generating additional revenue.



Partnerships

- During the second quarter of fiscal 2016-2017, the NFB signed a three-year memorandum of understanding with CRIM.¹ The agreement will see the NFB use its expertise to help CRIM make 300 new titles accessible to people with visual impairments, by using described video technology² with a synthesized voice.
- In 2016-2017, the NFB and Radio-Canada signed a co-operation agreement covering a number of areas, including digitization of material on film, 360-degree video captioning for virtual and augmented reality, an open channel of communication between NFB R&D and Radio-Canada's engineering department, and technical aspects of the two organizations' relocations.

The NFB continues to play a pathfinding role for the Canadian public in the current vast media landscape. NFB experts participated in a number of events recognizing their expertise.

- In September 2016, the NFB was called on to share its expertise in creation and innovation as part of the Canadian Content in a Digital World consultations held by the Minister of Canadian Heritage in Vancouver.
- Over the last year, the NFB has been an active presence on the technical side of production and post-production with the Montreal section of the Society of Motion Picture and Television Engineers (SMPTE). This allows the NFB to be at the forefront of trends and standards in the audiovisual industry while developing links and partnering with industry players.

EMERGING TALENT

SUPPORTING EMERGING TALENT IS CRITICAL TO ENSURING THE FUTURE OF CANADA'S FILM INDUSTRY.

In 2016-2017, the NFB's work with emerging filmmakers from across Canada accounted for 49% of the films it produced. These films included successes such as *Angry Inuk*, by Alethea Arnaquq-Baril, *The Apology*, by Tiffany Hsiung, *Un journaliste au front* (*Freelancer on the Front Lines*), by Santiago Bertolino, *De Sherbrooke à Brooks* (*From Sherbrooke to Brooks*), by Roger Parent, and the animated film *Hedgehog's Home*, by Eva Cvijanović.

In addition to producing films directed by these talented filmmakers and animators, the NFB carried out several initiatives aimed at discovering emerging Canadian filmmakers and launching their careers.

- The NFB completed production of the documentaries *Partie de moi*, by André Roy, and *La dernière clé*, by Julien Capraro. Both directors were winners of the ninth edition of the *Tremplin* competition. Organized by the NFB in collaboration with Radio-Canada, the competition is open to emerging francophone filmmakers living outside Quebec. The winning directors are from Acadie and British Columbia; their documentaries aired on Radio-Canada on March 31, 2017.
- The 11th edition of the *Hothouse* apprenticeship program for emerging animators brought together participants from across the country. Over a 12-week period, they worked with mentors to direct a short animated film on the theme "Found Sound 2.0." The resulting one-minute films can be seen for free at NFB.ca | ONF.ca: *Fyoog*, by Curtis Horsburgh (Victoria), *U.F.O.*, by Rhayne Vermette (Winnipeg), *Mindfork*, by Catherine Dubeau (Montreal), *Pumpers*, by Pascaline Lefebvre (Montreal), *Him*, by Lorna Kirk (Halifax), and *Little Big Bang*, by Duncan Major (St. John's).
- South Korean-born filmmaker kimura byol-nathalie lemoine was chosen for the third **Regard sur Montréal** residency, enabling her to work on the writing, directing, post-production and distribution of her short film *Projet Montréal #6261* during 2017. Valued at \$65,000, this residency is offered jointly by the Conseil des arts de Montréal, SODEC and the NFB, in collaboration with Les Films de l'Autre.

¹ Centre de recherche informatique de Montréal – an IT applied research centre.

² "Described video" includes audio that describes the visual content, allowing people with visual impairments to enjoy the production more fully.

2

INCLUSION

RECONCILIATION WITH INDIGENOUS PEOPLE

Over the course of the last year, the NFB has implemented initiatives designed to create larger audiences for Indigenous stories and perspectives.

- The organization has worked on a complete index of works in our unique collection that were made by Indigenous people.
- A selection of films from our Indigenous collection (280 films produced since 1968) has been put together for a cross-Canada tour featuring free screenings and special events, called *Aabiziingwashi* ([Wide Awake](#)): *Indigenous Cinema on Tour*.
- The NFB has produced a number of works with Indigenous filmmakers and artists, offering a unique view of Canada. These include [this river](#), by Katherena Vermette and Erika MacPherson, [We Can't Make the Same Mistake Twice](#), by Alanis Obomsawin, and [Angry Inuk](#), by Alethea Arnaquq-Baril. Also worth noting is the *Déranger* lab, which brought together seven young multi-disciplinary francophone artists from Inuit and First Nations communities.
- During the last quarter of the 2016–2017 fiscal year, NFB staff received training in Indigenous cultural competency, provided through a partnership between the Ontario Federation of Indigenous Friendship Centres (OFIFC) and the NFB's Institutional Program. The training was one component of the NFB's commitment to respond to the Truth and Reconciliation Commission's calls to action—specifically with respect to educating public servants in the federal, provincial, and territorial governments on the history and lived reality of Indigenous people.





ONF XP (NFB XP)
Karen Vanderborght, Karen Palmer
and their working group

LEADERSHIP IN MATTERS OF DIVERSITY AND INCLUSION

MOVING TOWARDS PARITY

"We urgently need to take action today if we want to make a difference tomorrow. It is high time for women in the film industry to have the invaluable place they deserve. Parity must become a reality for filmmakers as well as for women working in key creative positions. Our commitment to parity includes a commitment to cultural diversity: we are committed to ensuring an inclusive place for all women." – Claude Joli-Coeur

44% OF NFB WORKS
WERE DIRECTED BY WOMEN

49% OF AWARDS GIVEN TO NFB FILMS
WERE WORKS DIRECTED BY WOMEN

In keeping with the NFB's historic commitment to gender parity in production, the organization has established itself as a leader in Canadian women's cinema, with several of the year's most notable films directed by women. These titles include the following:

- [*Angry Inuk*](#), by director Alethea Arnaquq-Baril, won 10 awards in Canada, including the Audience Award at Hot Docs.
- [*Gulistan, terre de roses*](#) ([*Gulistan, Land of Roses*](#)), directed by Zaynê Akyol, won eight awards in Canada and internationally, including best feature-length film at the Milan Film Festival.
- [*Window Horses: The Poetic Persian Epiphany of Rosie Ming*](#), by Ann Marie Fleming, distinguished itself with eight awards in Canada and abroad, including the award for Best Canadian Film at the Vancouver International Film Festival.
- [*J'aime les filles*](#) ([*I Like Girls*](#)), directed by Diane Obomsawin, was honoured with five awards in Canada, including the Guy-L.-Côté prize for best Canadian animated film at the Sommets du cinéma d'animation de Montréal.
- [*The Apology*](#), from filmmaker Tiffany Hsiung, won four awards in Canada and internationally, including the Cinéphile prize at the Busan International Film Festival in South Korea.



DIVERSITY OF CULTURAL EXPRESSION

Multiculturalism, equity and inclusion

The NFB pursues its activities in a manner that ensures Canada's diversity is represented not only in its productions but also in its workforce. The NFB also remains committed to making sure staff feel respected and encouraged to contribute to the rich fabric of the organization through their own distinctive skills and respective cultures.

- 49% of works completed in 2016–2017 were by filmmakers from cultural, minority-language and Indigenous communities.
- In response to recommendations from the Canadian Human Rights Commission, the NFB presented its Employment Equity Plan to all employees, with the aim of increasing representation of designated groups at the NFB and accentuating the importance of diversity, both within the organization and in its productions.
- In the same spirit, NFB managers and other employees were offered training to help them raise their awareness, place greater value on diversity and reduce unconscious biases in the workplace.

Official languages

- The NFB presented two 2016–2018 action plans on the implementation of Article 41, Part VII of the *Official Languages Act*, to ensure both official languages flourish within the organization and to enhance the vitality of minority-language communities in the country.
- During the second quarter, the NFB was one of the partners in a regional study of Canadian productions by the Quebec English-Language Production Council (QEPC). This study puts into perspective the statistics on productions by directors from official-language minority communities.
- Participating for the 12th consecutive year in the Rendez-vous de la Francophonie—which celebrates the French language and its many forms of cultural expression, from sea to sea—the NFB held a total of 224 film screenings, in every Canadian province and territory, in partnership with numerous organizations that responded to a call for groups to organize these screenings in their community. The NFB offered communities three different programs for a general audience. The first was a nod to the 150th anniversary of Confederation, with a look at our shared history; the second looked at family heritage and the new social markers of identity that come with immigration; and the third was aimed at young viewers. A complementary selection was also made available online at NFB.ca.



DE SHERBROOKE À BROOKS (FROM SHERBROOKE TO BROOKS)
Roger Parent

3

WORKS THAT REACH EVER LARGER AUDIENCES, RAISE QUESTIONS AND ENGAGE

The huge technological advances and new digital strategies of the past few years have transformed the audiovisual industry worldwide. They have redefined industry infrastructure, audience relationships (through changing viewer habits and expectations), business models and the competitive environment. Increasingly, users are consuming content on demand, in the format and on the platform of their choice.

AUDIENCE OVERVIEW

In keeping with its mandate as a public distributor of Canadian content, the NFB has made efforts to increase access to the works in its collection, making them more available to citizens in Canada and elsewhere through its various distribution channels. Responding to evolving media-consumption habits, the organization has solidified its presence in new digital-media spaces while putting in place new strategies, such as producing works designed specifically for social media and pursuing an overall renewal of its digital distribution platforms. The NFB has continued to develop relationships with a wide array of online partners in order to maximize the reach and effectiveness of its initiatives. The institution continues to build relationships with audiences, offering content adapted to their needs and promoting dialogue on topics that are important to them.

CANADIAN CONTENT AT HOME AND ABROAD

MILLIONS OF VIEWS IN CANADA AND INTERNATIONALLY

- NFB works saw an extraordinary increase in global views—a rise of 15% over the previous year—across all platforms.
- This increase is largely the result of the record growth in its online audience, which amounts to a 68% overall increase and a 32% increase in Canada.

COMPELLING ONLINE CANADIAN CONTENT

- The NFB again increased its online offerings, by more than 10% this year, with 430 varied new titles appealing to audiences and available for free at [NFB.ca](https://nfb.ca) | ONF.ca. Additional content was made available for subscribers to the [CAMPUS](#) platform aimed at the education and institutional sectors (schools, universities, colleges, libraries, etc.).

54 MILLION
VIEWS IN CANADA AND THE
REST OF THE WORLD



39 MILLION
VIEWS ON THE
INTERNET

8.5 MILLION
VIEWS OF NFB FILMS ON
CANADIAN TELEVISION

6.2 MILLION VIEWS
IN THE EDUCATION AND
INSTITUTIONAL SECTORS



NAKED ISLAND – SIMULATED LIFE
Malcolm Sutherland

DIGITAL SUCCESS

GROWTH OF ONLINE AUDIENCES

- The NFB had an excellent year, marked by the record growth of its online audience, an increase from 23 million views worldwide in 2015–2016 to 39 million views in 2016–2017. This growth comes primarily from views on YouTube, one of our partner sites (an increase of 84%), and on Facebook.

DIGITAL FIRST

- In response to the growing consumption of content on social media, the NFB has sought to reach Canadian and international audiences using these platforms. The organization is continuing to develop its collaborations with online partners, including YouTube and Facebook.

Several notable productions were presented online, to very positive public and industry response:

- The 14 short *Naked Island* videos were seen more than a million times in Canada and had two million views in the rest of the world. This was the first production in the history of the NFB to be launched on Facebook.
- The animated film *Vaysha l'aveugle* (*Blind Vaysha*), which was nominated for an Oscar, was made available free online at NFB.ca and on Facebook a week before the Oscars ceremony. The film had 1,500 shares and more than 300,000 views in Canada on Facebook.

- The video *Mon pays, c'est l'hiver*, by Nika Khanjani Rosadiuk, was seen more than 500,000 times on Facebook and provoked many comments from users, who shared their own stories and perspectives.

GROWTH OF SOCIAL MEDIA

- The NFB continues to transform itself by having a significant footprint in the digital space. The organization is continuing its efforts to reach Canadian and foreign audiences and forge close bonds with them through social media. The NFB is investing in short-form projects created specifically for social media and designed to be shared.

NFB WORKS IN NEW FORMATS

- Two promising partnerships, with Firefly Books and Happy Worker, will give new life to famed NFB characters through books and toys. These agreements aim to diversify the NFB's audience while creating a new level of engagement. The first three books will be published in 2017.

3,724 FILMS AVAILABLE FREE
ONLINE AT NFB.ca | ONF.ca
1,982 in English (53%)
1,742 in French (47%)

1,423 ADDITIONAL TITLES
OFFERED ON CAMPUS FOR THE
EDUCATION SECTOR
875 titles in English
548 titles in French

**ONE MILLION ENGAGEMENTS PER YEAR
ON FACEBOOK**
(likes, shares, comments, etc.)

AN INCREASED PRESENCE IN COMMUNITIES

CANADIAN AND INTERNATIONAL SCREENINGS

In 2016–2017, NFB works saw success in Canadian and foreign communities—including some very distant ones.

- One of the biggest successes in Canada was the documentary *Theater of Life* by Peter Svatek, which was screened in nine Canadian cities. The film is about celebrity chef Massimo Bottura's extraordinary soup kitchen, which fed disadvantaged people with leftovers from restaurants during the 2015 Milan world's fair; the film created momentum to bring together food banks and food producers in a shared effort to feed people in need while reducing waste.

6,020 COMMUNITY, FESTIVAL AND THEATRICAL SCREENINGS

- Among the biggest successes abroad was the award-winning documentary *Gulistan, terre de roses* (*Gulistan, Land of Roses*), by Zaynê Akyol. The film, which features women fighting for their land against ISIS, the armed Islamic State group, screened theatrically in France on the occasion of International Women's Day. For its part, the documentary *The Apology*, by director Tiffany Hsiung, opened in 66 South Korean cinemas.

CELEBRATING CANADA'S 150TH ANNIVERSARY

The NFB is marking the 150th anniversary of Canadian Confederation with three large-scale national projects highlighting the richness and variety of Canadian perspectives.

- *Aabiziingwashi (Wide Awake): Indigenous Cinema on Tour*: This cross-Canada free screening series features exceptional works by Indigenous filmmakers, produced by the NFB.
- *1 Nation. 4 Lenses*: This special program, available online as of February 2017, brings together new releases and NFB classics that reveal Canada as a land of rich imagery, history, and possibilities—a vast and diverse country of spectacular beauty.
- *Legacies 150*: A series of 13 interactive photo-essays in which Canadians from a variety of backgrounds reflect on our collective journey as a nation, the heritage that has been passed down to us, and what we want to leave to future generations.



UN JOURNALISTE AU FRONT (*FREELANCER ON THE FRONT LINES*)
Santiago Bertolino

RIISING TO THE CHALLENGES OF EDUCATION IN THE 21st CENTURY

AN EXCITING NEW EDUCATIONAL OFFERING

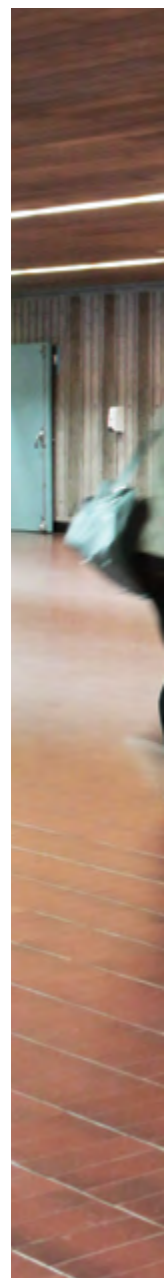
In 2016–2017, the NFB worked on plans for an all-new digital educational offering aimed not only at students and teachers but at Canadians as a whole. Through an innovative educational approach that combines stimulating and easily accessible interactive resources with an integrated learning community, learners will be invited to reflect on the social issues of the day, to develop a critical perspective, and to create media content of their own that is both striking and relevant, in the spirit of creativity at the NFB.

- Building on the success of its offline media production workshops, the NFB will soon be launching **Media School**. This learning platform will be focused on digital storytelling and the creation of animation and documentary. A unique offering, it will allow users to create or co-create media content for students and other audiences and will also allow them to share projects, thoughts, and best practices with others interested in creating media.
- The NFB is developing learning bundles and stand-alone interactive courses with 20-to-40 hours of content in each unit, including various films, lessons, infographics, and interactive narratives. The content will be organized in accordance with the NFB's principal themes, such as diversity, Indigenous people, and the environment.

LEARNING COMMUNITIES

The NFB is pursuing its engagement with the Canadian educational community by participating in various educational events and offering compelling experiences to Canadian students and teachers across the country.

- In partnership with eight organizations in Canada (including a major Quebec school board) and abroad, the NFB has organized offline media production workshops that have drawn 7,824 participants and also delivered 300 hours of online learning.
- 9,320 Canadian students and educators participated in the [four virtual classrooms](#) held in 2016–2017: *The Faith Project*, *Visages de la foi*, *Capitalism vs. the Climate* and *Concussions in Youth Sports*.

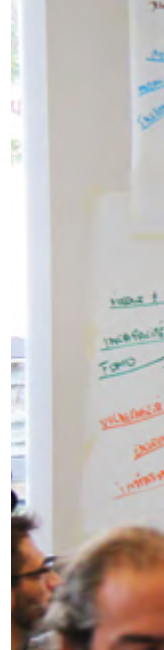




CAMPUS, A POWERFUL TEACHING TOOL
FOR THE 21ST-CENTURY CLASSROOM

4

AN ORGANIZATION FOCUSED ON THE FUTURE



The NFB has pursued its organizational transformation with the aim of creating a workplace that encourages creativity, innovation, synergy and collaboration. The institution has carried out several initiatives to this end, focusing on the skills and active engagement of its employees.

NFB OFFICE RELOCATIONS

Work related to the moves of NFB offices went well. They involved the teams from planning, operations management and human resources.

- In order to coordinate activities and ensure a smooth transition, a plan to manage the transition and engage employees was developed for the Montreal, Toronto and Edmonton offices.
- The NFB successfully completed the Toronto and Edmonton office moves, in compliance with government standards. The spaces were very favourably received by their new occupants.
- Plans for structural work, layout and design for the Montreal headquarters in the Quartier des spectacles entertainment district were completed during the third quarter and presented to employees, who reacted with enthusiasm. The project is currently in the construction phase and is on track to be completed on time and on budget.

COLLABORATION AND SYNERGY

- One of the major organizational events of the year was the arrival of René Bourdages, the new Director General, Creation and Innovation. His contributions will allow the NFB to push its creative leadership on the national and international scenes even further and breathe life into a long-term vision for programming that encourages synergy and the production of innovative projects.
- NFB staff participated in an employee-engagement survey whose goal was to measure three key indicators: the employee-experience index, the management-quality index, and organizational health. The results allowed the NFB to develop effective strategies to create a work environment that promotes employee engagement, which will be implemented during the next fiscal year. The hard work of the project team, which included both union and management partners, led to an 85% response rate.
- The NFB held a three-day reflection and consultation workshop in September 2016. During this workshop, called *In It Together: Designing Our Future*, a sample group of 80 employees, managers and members of the senior management team at the NFB were asked to reflect on the organization's past and present. Together, they emerged with a shared vision for the NFB of the future—one that values collaboration. That vision, which is laid out in 15 statements, has had a very positive reception. A steering team made up of employees from all departments developed a strategy to implement all 15 statements in the coming year.



IN IT TOGETHER: DESIGNING OUR FUTURE WORKSHOP
Laval, September 27-29, 2016

- NFB managers were offered training sessions on collaborative approaches, with a view to clarifying their role in the NFB of the future, and to create collaborative leadership that can serve this new culture.
- As part of the ongoing implementation of its 2016-2020 Technology Plan, the NFB pursued the deployment of collaborative technology that encourages mobility and productivity among work teams within the organization. These tools were first tested by employees at the Toronto and Edmonton offices. This strategy will facilitate their deployment throughout the organization in the coming years.

MODERNIZING SYSTEMS AND INFRASTRUCTURE

- The NFB secured financing through the Treasury Board of Canada Secretariat to put financial management and SAP tools in place, in order to comply with the Comptroller General of Canada's Financial Management Transformation (FMT).
- The organization has deployed the new automated Phoenix pay system, which has had a significant effect on work methods related to pay. In order to honour its obligations to its employees during the deployment period, the NFB was obliged to make provisions that required additional human and financial resources.
- To complete all of its major projects, the NFB presented its 2017-2022 Investment Plan, which classifies investment over the next five years into projects, assets, and services acquired as part of the 2016-2020 Technology Plan. The plan is organized around six key initiatives that focus on

modernizing the infrastructure supporting the NFB's core mandate. It notably includes the necessary investment for major projects such as the renewal and modernization of systems, the development of Web platforms and moving NFB offices.

COMPLIANCE

- In compliance with the new Policy on Results, which came into effect in July 2016, the NFB has begun to put into place the new performance-measurement framework, program inventory, and information profiles on the results of each of the programs. Implementation will be completed by November 1, 2017.
- As part of its commitment to comply with record-keeping directives, the NFB launched the final phase of the implementation of the Eureka project, to inventory all records of operational value and institute the process of conserving those records. The work is well underway, and should be completed throughout the organization during the next fiscal year.

AWARDS AND HONOURS

IN 2016–2017, THE NFB RECEIVED 141 AWARDS—MORE THAN TWICE AS MANY AS THE PREVIOUS YEAR—WITH 67 AWARDS IN CANADA AND 74 ABROAD. THE ANIMATED FILM **VAYSHA L'AVEUGLE** (**BLIND VAYSHA**) WON A RECORD 28 AWARDS, FOLLOWED BY **UNE TÊTE DISPARAÎT** (**THE HEAD VANISHES**), WITH 14 AWARDS, AND **ANGRY INUK**, WITH 11.

Eight honours and tributes were also garnered by NFB representatives for their outstanding contributions to film. These include the 2016 Prix Albert-Tessier, Quebec's highest distinction in cinema, awarded to Alanis Obomsawin, Canada's most acclaimed Indigenous filmmaker, in recognition of her lengthy career and contribution to Quebec cinema. The NFB's leadership in producing films by women was highlighted with the Please Adjust Your Set Award, received by Government Film Commissioner and NFB Chairperson Claude Joli-Coeur, and the Finalé Artistic Achievement Award, received by filmmaker Mina Shum. Lastly, Michèle Cournoyer, a leading figure in Canadian and Quebec animation and a key NFB filmmaker, received a 2017 Governor General's Award in Visual and Media Arts in recognition of her exceptional career.

THEODORE USHEV
WINNER OF THE JURY AWARD FOR HIS SHORT FILM VAYSHA L'AVEUGLE
(BLIND VAYSHA) AT ANNECY 2017
G. Piel/CITIA

PRIX DU JURY JURY AWARD

Vaysha, aveugle
Blind Vaysha

USHEV

THE NATIONAL
U CANADA





UNETÊTE DISPARAÎT (THE HEAD VANISHES)
 Franck Dion

ABBREVIATIONS	C.: CREATOR(S)	D.: DIRECTOR(S)	P.: PRODUCER(S)
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18 FUGITIVES, LES / WANTED 18, THE

D. PAUL COWAN, AMER SHOMALI
P. SAED ANDONI (DAR FILMS), DOMINIQUE BARNEAUD (BELLOTA FILMS), NATHALIE CLOUTIER (NFB), INA FICHMAN (INTUITIVE PICTURES II INC.), COLETTE LOUMÈDE (NFB)

Cercle d'or for best documentary
 Festival cinéma du monde de Sherbrooke
 Sherbrooke, Canada
 April 10, 2016

ANGRY INUK / INUK EN COLÈRE

D. ALETHEA ARNAQUQ-BARIL
P. ALETHEA ARNAQUQ-BARIL (UNIKKAAT STUDIOS INC.), DAVID CHRISTENSEN (NFB), DANIEL CROSS (EYESTEELFILM INC.), BOB MOORE (EYESTEELFILM INC.), BONNIE THOMPSON (NFB)

Canadian Documentary Promotion Award
 Hot Docs Canadian International Documentary Festival
 Toronto, Canada
 May 8, 2016

Vimeo On Demand Audience Award
 Hot Docs Canadian International Documentary Festival
 Toronto, Canada
 May 8, 2016

Best Feature – Canadian Award
 Annual Dreamspeakers/International Aboriginal Cultural, Artistic and Film Festival
 Edmonton, Canada
 September 26, 2016

Alanis Obomsawin Best Documentary Award
 imagineNative Film + Media Arts Festival
 Toronto, Canada
 October 23, 2016

Audience Award
 imagineNative Film + Media Arts Festival
 Toronto, Canada
 October 23, 2016

People's Choice Award
 Zonta Film Festival
 Kitchener, Canada
 November 10, 2016

Magnus Isacsson Award
 Montreal International Documentary Festival
 Montreal, Canada
 November 20, 2016

Women Inmates Award
 Montreal International Documentary Festival
 Montreal, Canada
 November 20, 2016

People's Choice Award
 Canada's Top 10
 Toronto, Canada
 January 22, 2017

Social Justice Award For Documentary Film
 Santa Barbara International Film Festival
 Santa Barbara, United States
 February 11, 2017

Audience Choice Award for Best Canadian Documentary
 Available Light Film Festival
 Whitehorse, Canada
 February 12, 2017

APOLOGY, THE

D. TIFFANY HSIUNG
P. ANITA LEE

Busan Cinephile Award
Busan International Film Festival
Busan, South Korea
October 15, 2016

Best of Festival
Zonta Film Festival
Kitchener, Canada
November 10, 2016

Audience Award
Cork Film Festival
Cork, Ireland
November 20, 2016

ICFT UNESCO Special Mention Award
International Film Festival of India
Goa, India
November 28, 2016

AUTOS PORTRAITS / CARFACE

D. CLAUDE CLOUTIER
P. RENÉ CHÉNIER, JULIE ROY

Animation
Yorkton Film Festival
Yorkton, Canada
May 29, 2016

BLUEFIN

D. JOHN HOPKINS
**P. ANNETTE CLARKE, RAVIDA DIN,
PAUL MCNEILL**

Best Atlantic Filmmaker Award
Lunenburg Docfest
Lunenburg, Canada
September 26, 2016

Wildlife Award
International Ocean Film Festival
San Francisco, United States
March 12, 2017

CAFÉTÉRIA / CAFETERIA

D. FRANCINE HÉBERT
**P. MARYSE CHAPDELAINE, DOMINIC
DESJARDINS**

Prix du public Radio-Canada
Éloïze Awards
Moncton, Canada
May 8, 2016

CARDBOARD CRASH: SUNDANCE EDITION [APPLICATION]

D. VINCENT MCCURLEY
P. LOC DAO

**Online Film & Video — VR: Gaming, Interactive,
or Real-time (Branded)**
Webby Awards
New York, United States
May 16, 2016

Mobile Entertainment
DIGI Awards
Toronto, Canada
November 10, 2016

CHEMIN ROUGE, LE / RED PATH, THE

D. THÉRÈSE OTTAWA
**P. JOHANNE BERGERON,
COLETTE LOUMÈDE**

Multicultural Award
Yorkton Film Festival
Yorkton, Canada
May 29, 2016

CODA

D. DENIS POULIN, MARTINE ÉPOQUE
**P. RENÉ CHÉNIER (NFB), MARC CÔTÉ (FAKE
STUDIO), DENIS POULIN, MARTINE ÉPOQUE**

Best Animation Film
Fiver International Dancefilm Competition
Logroño, Spain
January 2, 2017

DANS LES EAUX PROFONDES / IN DEEP WATERS

D. SARAH VAN DEN BOOM
**P. JULIE ROY (NFB), RICHARD VAN DEN
BOOM (PAPY3D PRODUCTIONS), SARAH
VAN DEN BOOM (PAPY3D PRODUCTIONS)**

Spirit Award: Experimental Animation
Brooklyn Film Festival
Brooklyn, United States
June 12, 2016

Special Jury Mention
Festival BD6Né
Paris, France
June 16, 2016

DIALOGUE(S)

D. PHILIPPE DAVID GAGNÉ
**P. CLAUDIA CHABOT (BANDE SONIMAGE),
COLETTE LOUMÈDE (NFB),
DENIS MCCREADY (NFB)**

Cineground Award
Gala Prend ça court
Montreal, Canada
February 28, 2017

GULÎSTAN, TERRE DE ROSES / GULÎSTAN, LAND OF ROSES

D. ZAYNÉ AKYOL
**P. MEHMET AKTAS (MITOSFILM),
NATHALIE CLOUTIER (NFB), FANNY
DREW (PÉRIPHÉRIA PRODUCTIONS
INC.), COLETTE LOUMÈDE (NFB), YANICK
LÉTOURNEAU (PÉRIPHÉRIA PRODUCTIONS
INC.), SARAH MANNERING (PÉRIPHÉRIA
PRODUCTIONS INC.), DENIS MCCREADY
(NFB)**

Doc Alliance Selection Award
Doc Alliance Films
Locarno, Switzerland
August 8, 2016

Best Feature Film
Milano Film Festival
Milan, Italy
August 18, 2016

Audience Award

EBS International Documentary Festival
Seoul, South Korea
August 28, 2016

Spirit Award

EBS International Documentary Festival
Seoul, South Korea
August 28, 2016

Best Documentary (ex aequo with *Shadow World* by Johan Grimonprez)

Valladolid International Film Festival
Valladolid, Spain
October 29, 2016

Best New Talent From Québec/Canada

Montreal International Documentary Festival
Montreal, Canada
November 20, 2016

Circulo Amerindiano Award

Diritti a Todi, Human Rights International Film Festival
Todi, Italy
January 28, 2017

Jury Award – Feature Film (ex aequo with *The Digital Leader* by Adrian V. Eagle)

Diritti a Todi, Human Rights International Film Festival
Todi, Italy
January 28, 2017

HADWIN'S JUDGEMENT

D. SASHA SNOW

**P. DAVID ALLEN (PASSION PLANET),
GEORGE CHIGNELL (PASSION PLANET),
DAVID CHRISTENSEN (NFB), TRACEY
FRIESEN (NFB), YVES MA (NFB), RON
MANN, ANDREW RUHEMANN (PASSION
PLANET), ELIZABETH YAKE (TRUE WEST
FILMS)**

Audience Award (ex aequo with *Bientôt dans vos assiettes! [de gré ou de force...]* by Paul Moreira)

Festival de films de Portneuf sur
l'environnement
Saint-Casimir, Canada
April 30, 2016

Grand Prize

Festival de films de Portneuf sur
l'environnement
Saint-Casimir, Canada
April 30, 2016

HEDGEHOG'S HOME

D. EVA CVIJANOVIĆ

**P. VANJA ANDRIJEVIC (BONOBOSTUDIO),
MICHAEL FUKUSHIMA (NFB), JELENA
POPOVIC (NFB)**

Special Mention Short Film

Berlin International Film Festival
Berlin, Germany
February 19, 2017

IF I WAS GOD...

D. CORDELL BARKER

**P. DAVID CHRISTENSEN,
MICHAEL FUKUSHIMA**

Grand Prize for Short Film

Anima Mundi
Rio de Janeiro, Brazil
November 6, 2016

INVISIBLE WORLD (WEBSITE)

C. TYLER ENFIELD, GALEN SCORER

**P. DAVID CHRISTENSEN, DANA
DANSEREAU, BONNIE THOMPSON**

Best Digital or Interactive Project

Alberta Motion Picture Industries Association
(AMPPIA)
Calgary, Canada
May 7, 2016

Best Director (Drama under 30 minutes)

Alberta Motion Picture Industries Association
(AMPPIA)
Calgary, Canada
May 7, 2016

Best Original Musical Score (Drama under 30 minutes)

Alberta Motion Picture Industries Association
(AMPPIA)
Calgary, Canada
May 7, 2016

J'AIME LES FILLES / I LIKE GIRLS

D. DIANE OBOMSAWIN

P. MARC BERTRAND, JULIE ROY

Nelvana Grand Prize for Independent Short Animation

Ottawa International Animation Festival
Ottawa, Canada
September 25, 2016

Best Canadian Short Film

GIRAF International Festival of Independent
Animation
Calgary, Canada
November 27, 2016

Guy-L. Côté Award for Best Canadian Animated Film

Sommets du cinéma d'animation
Montreal, Canada
November 27, 2016

Best Animated Short (ex aequo with *Blind Vaysha* by Theodore Ushev)

Rendez-vous du cinéma québécois
Montreal, Canada
March 4, 2017

Prix du jury enfants

Festival international du film pour enfants
(FIFEM)
Montreal, Canada
March 6, 2017

J'AIME LES PATATES / I LOVE POTATOES (GAME)

C. VALI FUGULIN

**P. JULIEN BARNAIN (MINORITY),
CATHERINE BAINBRIDGE (MINORITY),
VANDER CABALLERO (MINORITY),
CHRISTINA FON (MINORITY), TALI
GOLDSTEIN (MINORITY), LINDA LUDWICK
(MINORITY), HUGUES SWEENEY (NFB),
ERNEST WEBB (MINORITY)**

Grand prix Numix Innovation

NUMIX Awards
Montreal, Canada
May 5, 2016

Award of Excellence For Best Interactive Content – Commitment and Community

Youth Media Alliance
Montreal, Canada
May 17, 2016



GULĪSTAN, TERRE DE ROSES (GULĪSTAN, LAND OF ROSES)
Zaynê Akyol

Best Digital Initiative – Gold Medal

Digital Publishing Awards
Toronto, Canada
June 9, 2016

Best Original Interactive Production

Produced for Digital Media
Canadian Screen Awards
Toronto, Canada
March 12, 2017

JUSQU'ICI / WAY TO GO (WEBSITE)

C. VINCENT MORISSET

P. VOYELLE ACKER (FRANCE
TÉLÉVISIONS), CÉCILE DEYON (FRANCE
TÉLÉVISIONS), BORIS RAZON (FRANCE
TÉLÉVISIONS), HUGUES SWEENEY (NFB)

Online Video – General: Virtual Reality: Gaming, Interactive or Real-Time

Webby Awards
New York, United States
May 16, 2016

People's Voice Winner In Web: Netart

Webby Awards
New York, United States
May 16, 2016

Web: NetArt

Webby Awards
New York, United States
May 16, 2016

LIMIT IS THE SKY

D. JULIA IVANOVA

P. DAVID CHRISTENSEN, BONNIE
THOMPSON

Multimedia Award

Petroleum History Society
Calgary, Canada
March 29, 2017

MAMIE

D. JANICE NADEAU

P. MARC BERTRAND (NFB), CORINNE
DESTOMBES (FOLIMAGE STUDIO),
JULIE ROY (NFB)

Best Animated Film

Avanca Film Festival
Avanca, Portugal
July 31, 2016

Special Jury Mention

Tricky Women International Women's Animated
Film Festival
Vienna, Austria
March 19, 2017

MARCHE À SUIVRE, LA / GUIDELINES

D. JEAN-FRANÇOIS CAISSY

P. JOHANNE BERGERON, COLETTE
LOUMÈDE

Best Editing: Public Affairs or Documentary Feature

Gémeaux Awards
Montreal, Canada
September 18, 2016

MEMENTO MORI

D. NIOBE THOMPSON

P. DAVID CHRISTENSEN (NFB), ROSIE
DRANSFELD (ID: PRODUCTIONS INC.),
BONNIE THOMPSON (NFB)

Best Documentary Feature

Cinequest Film & VR Festival
San Jose, United States
March 12, 2017



THEATER OF LIFE
Peter Svatek

MOBILIZE

D. CAROLINE MONNET
P. ANITA LEE

Experimental
Yorkton Film Festival
Yorkton, Canada
May 2, 2016

Best Work – Art and Experimentation
Rendez-vous du cinéma québécois
Montreal, Canada
March 4, 2017

MY HEART ATTACK

D. SHELDON COHEN
P. MICHAEL FUKUSHIMA, DAVID VERRALL,
RODDY MCMANUS, JELENA POPOVIC,
MARCY PAGE

Best Animated Short
Cleveland International Film Festival
Cleveland, United States
April 9, 2017

NAKED ISLAND – WE DRINK TOO MUCH

D. CHRIS LAVIS, MACIEK SZCZERBOWSKI
P. MICHAEL FUKUSHIMA, MARAL
MOHAMMADIAN, JELENA POPOVIC

Trou du diable Award
Gala Prend ça court
Montreal, Canada
February 28, 2017

NUL POISSON OÙ ALLER / NO FISH WHERE TO GO

D. NICOLA LEMAY, JANICE NADEAU
P. MARC BERTRAND, RENÉ CHÉNIER

International Grand Prix
International Animation Film Festival Tindirindis
Vilnius, Lithuania
November 26, 2016

ONDES ET SILENCE / QUIET ZONE

D. DAVID BRYANT, KARL LEMIEUX
P. JULIE ROY

Best Documentary Short
Festival international du film d'environnement
Paris, France
April 12, 2016

Grand Jury Prize – Best Animated Film
VIS Vienna Independent Shorts
Vienna, Austria
May 31, 2016

Special Mention
L'Alternativa/International Festival of
Independent Films
Barcelona, Spain
November 20, 2016

Best Short Film (ex aequo with *I Made You, I Kill You* by Alexandru Petru Badelita)
Rencontres internationales sciences et cinémas
de Marcheille
Marcheille, France
November 26, 2016

OSCAR

D. MARIE-JOSÉE SAINT-PIERRE
P. MARC BERTRAND (NFB), JOCELYNE
PERRIER (MJSTP FILMS INC.), JULIE
ROY (NFB), MARIE-JOSÉE SAINT-PIERRE
(MJSTP FILMS INC.)

Audience Choice Program A Award
New York City Short Film Festival
New York, United States
November 5, 2016

OUÏGHOURS, PRISONNIERS DE L'ABSURDE / UYGHURS, PRISONERS OF THE ABSURD

D. PATRICIO HENRÍQUEZ
P. PATRICIO HENRÍQUEZ (MACUMBA
MÉDIA II INC.), COLETTE LOUMÈDE (NFB),
MICHELLE SHEPHARD

Best Documentary
Video Librarian
Poulsbo, United States
January 1, 2017

PHOTOGRAPHE INCONNU, LE / UNKNOWN PHOTOGRAPHER, THE (VIRTUAL REALITY PRODUCTION)

C. CLAUDINE MATTE, LOÏC SUTY
P. MARC BEAUDET (TURBULENT
MÉDIAS INC.), BENOÎT BEAUSÉJOUR
(TURBULENT MÉDIAS INC.), CLAIRE
BUFFET (TURBULENT MÉDIAS INC.),
HUGUES SWEENEY (NFB), LOUIS-RICHARD
TREMBLAY (NFB)

People's Voice Winner In Online Video —
General: Virtual Reality: Gaming, Interactive or
Real-Time
Webby Awards
New York, United States
May 16, 2016

PROFIL AMINA, LE /

AMINA PROFILE, THE

D. SOPHIE DERASPE
P. NATHALIE CLOUTIER (NFB), ISABELLE
COUTURE (ESPERAMOS FILMS), HUGO
LATULIPPE (ESPERAMOS FILMS),
COLETTE LOUMÈDE (NFB), MICHEL ST-CYR
(ESPERAMOS FILMS), GUY VILLENEUVE
(ESPERAMOS FILMS)

Best Documentary: Society
Gémeaux Awards
Montreal, Canada
September 18, 2016

Best Work in the Lifelong Learning Category
International Educational Program Contest
Japan Prize
Tokyo, Japan
November 2, 2016

Grand Prix Japan Prize
International Educational Program Contest
Japan Prize
Tokyo, Japan
November 2, 2016

SEXE POUR BLASÉS / SEXY LAUNDRY

D. IZABELA PLUCINSKA
P. MARC BERTRAND (NFB), ROBERT KERN
(CLAY TRACES GBR), IZABELA PLUCINSKA
(CLAY TRACES GBR), PAULINA RATAJCZAK
(LAS SZTUKI FOUNDATION), JULIE ROY
(NFB)

Audience Award
Animator International Animation Festival
Poznan, Poland
July 14, 2016

TÊTE DISPARAÎT, UNE / HEAD VANISHES, THE

D. FRANCK DION
P. FRANCK DION (PAPY3D PRODUCTIONS),
JULIE ROY (NFB), RICHARD VAN DEN BOOM
(PAPY3D PRODUCTIONS)

Cristal d'Annecy for Best Short Film
Annecy International Animated Film Festival
Annecy, France
June 18, 2016

Best Short Film

Imaginaria – International Animated Film
Festival
Conversano, Italy
August 27, 2016

UniFrance Award
Festival Off-Courts
Trouville-sur-mer, France
September 10, 2016

Best Direction
Festival international du film d'animation
de Paris
Paris, France
September 18, 2016

Animation Award
Festival du film court de l'Isle Adam
Isle-Adam, France
October 2, 2016

Grand Prize for Music
(awarded to composer Pierre Caillet)
International Sound & Film Music Festival
Rovinj, Croatia
October 26, 2016

Best Animation Short
New York City Short Film Festival
New York, United States
November 5, 2016

Best Screenplay
Multivision International Festival
St. Petersburg, Russia
November 20, 2016

Jury Special Mention
Festival séquence court-métrage
Toulouse, France
November 27, 2016

Best Canadian Screenplay Award
Whistler Film Festival
Whistler, Canada
December 4, 2016

Audience Award
Festival Tous Courts
Aix-en-Provence, France
December 6, 2016

Grand Jury Award
Festival Les Nuits Magiques
Bègles, France
December 11, 2016

Short Film Award: Best Film
Miami International Film Festival
Miami, United States
March 12, 2017

Special Jury Award
Festival international du cinéma d'animation
Meknès, Morocco
March 22, 2017

THEATER OF LIFE

D. PETER SVATEK

P. ANNETTE CLARKE (NFB), JOSETTE GAUTHIER (TRIPLEX FILMS), PHOEBE GREENBERG (PHI FILMS), PENNY MANCUSO (PHI FILMS), PETER SVATEK (TRIPLEX FILMS)

Tokyo Gohan Award 2016

International Film Festival – Donostia
San Sebastian, Spain
September 24, 2016

Best Canadian Feature

Planet in Focus International Environmental
Film & Video Festival
Toronto, Canada
October 23, 2016

THIS RIVER

**D. ERIKA MACPHERSON,
KATHERENA VERMETTE**

P. DAVID CHRISTENSEN, ALICIA SMITH

Coup de cœur Jury Award

First Peoples' Festival (Land InSights)
Montreal, Canada
August 9, 2016

Best Short Documentary

Canadian Screen Awards
Toronto, Canada
March 12, 2017

TRAQUE INTERDITE / DO NOT TRACK (WEBSITE)

C. BRETT GAYLOR

**P. ALEXANDRE BRACHET (UPIAN),
MARGAUX MISSIKA (UPIAN), HUGUES
SWEENEY (NFB), LOUIS-RICHARD
TREMBLAY (NFB), GREGORY TROWBRIDGE
(UPIAN), MARIANNE LÉVY-LEBLOND
(ARTE FRANCE), CHRISTIANE MIETHGE (BR)**

Peabody Award — Web Category

Peabody Awards Competition
New York, United States
May 21, 2016

UNIVERSE WITHIN: DIGITAL LIVES IN THE GLOBAL HIGHRISE (WEBSITE)

C. KATERINA CIZEK

**P. SILVA BASMAJIAN, GERRY FLAHIVE,
ANITA LEE, DAVID OPPENHEIM**

Online Video: Best Use of Interactive Video

Webby Awards
New York, United States
May 16, 2016

VAYSHA L'AVEUGLE / BLIND VAYSHA

D. THEODORE USHEV

P. MARC BERTRAND, JULIE ROY

Jury Award

Annecy International Animation Film Festival
Annecy, France
June 18, 2016

Junior Jury Award for a Short Film

Annecy International Animation Film Festival
Annecy, France
June 18, 2016

Silver Pegasus

Animator International Animation Festival
Poznan, Poland
July 14, 2016

Gryphon Award Generator +18 (Animation)

Giffoni Film Festival
Giffoni, Italy
July 24, 2016

Trophy ABCA "O Kaiser" To The Best Animator

São Paulo International Short Film Festival
São Paulo, Brazil
September 2, 2016

Honorary Award of Baden

Fantoche International Animation Film Festival
Baden, Switzerland
September 11, 2016

**Canadian Film Institute Award for Best
Canadian Animation**

Ottawa International Animation Festival
Ottawa, Canada
September 25, 2016

**Cartoon Network Award for Best Narrative Short
Animation**

Ottawa International Animation Festival
Ottawa, Canada
September 25, 2016

Animation (Gold Plaque)

Chicago International Film Festival
Chicago, United States
September 27, 2016

Belle-Idée Audience Award

Animatou
Geneva, Switzerland
October 14, 2016

Audience Award

Courant 3D
Angoulême, France
October 15, 2016

Professional Jury Special Mention

Courant 3D
Angoulême, France
October 15, 2016

Student Award

Courant 3D
Angoulême, France
October 15, 2016

**Special Mention for the Best Short Film in the
International Competition**

Festival du nouveau cinéma
Montreal, Canada
October 16, 2016

**Jury Prize – Bucheon University President's
Prize – Short Film**

Bucheon International Animation Festival
Bucheon, Korea
October 25, 2016

Best Script

Anima Mundi
Rio de Janeiro, Brazil
November 6, 2016

Best Screenplay Award

Rencontres internationales du cinéma
d'animation
Wissembourg, France
November 22, 2016

Audience Award, Animation Competition

Festival séquence court-métrage
Toulouse, France
November 27, 2016

Best Animated Short for ages 12 and up

Children's Film Festival Seattle
Seattle, United States
February 11, 2017



VAYSHA L'AVEUGLE (*BLIND VAYSHA*)
Theodore Ushiev

Best Short Animation

Victoria Film Festival
Victoria, Canada
February 12, 2017

Jury's Favourite

Gala Prend ça court
Montreal, Canada
February 28, 2017

Telefilm Canada Prize (ex aequo with *La Voce* by David Uloth)

Gala Prend ça court
Montreal, Canada
February 28, 2017

Best Short Animation (ex aequo with *J'aime les filles/I Love Girls* by Diane Obomsawin)

Rendez-vous du cinéma québécois
Montreal, Canada
March 4, 2017

Audience Award for Best Short Film

Anima Cartoon and Animated Film Festival
Brussels, Belgium
March 5, 2017

Creative Revelation Award

Anima Cartoon and Animated Film Festival
Brussels, Belgium
March 5, 2017

Best Animated Short

Canadian Screen Awards
Toronto, Canada
March 12, 2017

Best Youth Short Film Award

Regard sur le court métrage au Saguenay
Chicoutimi, Canada
March 19, 2017

Audience Award

Monstra | Lisbon Animated Film Festival
Lisbon, Portugal
March 26, 2017

WE REGRET TO INFORM YOU...

D. EVA COLMERS, HEIDI JANZ

P. DAVID CHRISTENSEN,
BONNIE THOMPSON

Best Director

(Non-Fiction under 30 minutes)
Alberta Motion Picture Industries Association
(AMPIA)
Calgary, Canada
May 7, 2016

WINDOW HORSES: THE POETIC PERSIAN EPIPHANY OF ROSIE MING

D. ANN MARIE FLEMING

P. ANN MARIE FLEMING (STICKGIRL
PRODUCTIONS), SHIRLEY VERCRUYSE
(NFB), MICHAEL FUKUSHIMA (NFB),
SANDRA OH (STICKGIRL PRODUCTIONS)

Audience Award

Animasyros – International Animation Festival
and Forum
Syros, Greece
September 26, 2016

Best BC Film Award

Vancouver International Film Festival
Vancouver, Canada
October 14, 2016

Best Canadian Film

Vancouver International Film Festival
Vancouver, Canada
October 14, 2016

Jury Prize – Feature Film

Bucheon International Animation Festival
Bucheon, Korea
October 25, 2016

Centennial Best Canadian Film or Video Award

Reel Asian International Film Festival
Toronto, Canada
November 19, 2016

AnimaFICX Award for Best Animated Film

Gijón International Film Festival
Gijón, Spain
November 26, 2016

Jury Honourable Mention

Monstra | Lisbon Animated Film Festival
Lisbon, Portugal
March 26, 2017

INDIVIDUAL AWARDS AND HONOURS

ALETHEA ARNAQUQ-BARIL**DOC Vanguard Award**

DOC Institute
Toronto, Canada
December 1, 2016

MARTINE CHARTRAND**Homage Award, CIRTEF (Conseil international
des radios et télévisions d'expression française)**

Vues d'Afrique / Journées du cinéma africain et
créole
Montreal, Canada
April 24, 2016

MICHÈLE COURNOYER**Governor General's Award in Visual And Media Arts**

Governor General's Awards in Visual and Media Arts
Ottawa, Canada
March 1, 2017

ANN MARIE FLEMING**Birks Diamond Tribute to the Year's
Women in Film**

Toronto International Film Festival
Toronto, Canada
September 18, 2016

CLAUDE JOLI-COEUR**Please Adjust Your Set Award**

Women in Film + Television Spotlight Awards
Vancouver, Canada
June 20, 2016

ALANIS OBOMSAWIN**Albert-Tessier Award**

Les Prix du Québec
Quebec City, Canada
November 4, 2016

Technicolor Clyde Gilmour Award

Toronto Film Critics Association Awards
Toronto, Canada
January 10, 2017

SANDRA OH**Birks Diamond Tribute to the Year's
Women in Film**

Toronto International Film Festival
Toronto, Canada
September 18, 2016

MINA SHUM**Finalé Artistic Achievement Award**

Women in Film + Television Spotlight Awards
Vancouver, Canada
June 20, 2016



WINDOW HORSES: THE POETIC PERSIAN EPIPHANY OF ROSIE MING
Ann Marie Fleming



DÉRANGER
Michèle Bélanger, Caroline Monnet



GOVERNANCE

THE BOARD OF TRUSTEES OF THE NATIONAL FILM BOARD OF CANADA COMPRISES EIGHT MEMBERS AND IS CHAIRED BY THE GOVERNMENT FILM COMMISSIONER. SIX MEMBERS REPRESENT THE CANADIAN POPULATION, AND THE EXECUTIVE DIRECTOR OF TELEFILM CANADA IS AN EX-OFFICIO MEMBER.

CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson

CAROLLE BRABANT

Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

CHERYL ASHTON

General Manager
Winnipeg's Contemporary Dancers
Winnipeg, Manitoba
(until October 11, 2016)

MARY-LYNN CHARLTON

Founder and President
Martin Charlton Communications
Regina, Saskatchewan
(until February 2, 2017)

ANITA A. PATIL HUBERMAN

CEO
Surrey Board of Trade
Surrey, British Columbia
(until June 20, 2018)

JANET HUEGLIN HARTWICK

President
Soilleirich Communications Group
Hamilton, Ontario
(until January 29, 2017)

LOUIS PUDDISTER

Management Consultant
NL Strategies
St. John's, Newfoundland and Labrador
(until June 22, 2017)

VACANT SEATS

Four vacancies as at March 31, 2017

MARIE-CLAUDE MENTOR

Secretary to the Board
(since March 1, 2017)

SOPHIE DE CHAMPLAIN

Secretary to the Board
(until March 1, 2017)



OPEN IMMERSIVE: A VIRTUAL REALITY CREATIVE DOC LAB.
in partnership with the Canadian Film Centre's Media Lab and JustFilms/Ford Foundation. Nine-day residency to explore immersive VR storytelling with a diverse group of 12 creators from Canada and the U.S. Toronto, October 2016.

MANAGEMENT



CLAUDE JOLI-COEUR

Government Film Commissioner
and Chairperson

LUISA FRATE

Director General
Finance, Operations and Technology

FRANÇOIS TREMBLAY

Director General
Institutional, Legal and
Human Resources Services

JÉRÔME DUFOUR

Director General
Distribution, Communications and Marketing

RENÉ BOURDAGES

Director General
Creation and Innovation
(since September 1, 2016)

SUMMARY OF ACTIVITIES

AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL FILMS			
ANIMATION			
Short	27	3	30
Feature		1	1
DOCUMENTARY			
Short	17	4	21
Medium-length	2		2
Feature	9	4	13
TOTAL	55	12	67

INTERACTIVE WORKS			
Websites	2		2
Public installations	2		2
Games		1	1
Virtual reality		1	1
TOTAL	4	2	6

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	45
Filmmaker Assistance Program (FAP – English Program)	29
TOTAL	74

AWARDS

Canadian awards	67
International awards	74
TOTAL	141

PRODUCTIONS AVAILABLE AT NFB.CA | ONF.CA AS AT MARCH 31, 2017

Films in French	1,742
Films in English	1,982
Trailers and clips in French	631
Trailers and clips in English	1,059
TOTAL	5,414

**INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC AS
AT MARCH 31, 2017**

114

**APPLICATIONS AVAILABLE TO THE PUBLIC
AS AT MARCH 31, 2017**

20

DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2016	TITLES DIGITIZED IN 2016-2017	TITLES DIGITIZED AS AT MARCH 31, 2017
Digital source master – image	5,986	1,258	7,244
Digital master – image produced from film source	1,381	315	1,696
Digital master – image produced from video source (MMMV)	1,973	554	2,527
Digital source master – sound	2,969	607	3,576
Digital master – sound	2,976	1,084	4,060
Mezzanine files	9,589	3,563	13,152
Productions in MPEG 2 format for distribution on DVD	7,236	123	7,359
Production excerpts, trailers, interviews for the Web	5,941	2,478	8,419
Complete productions for the Web: streaming, transactional mode and mobile devices	84,685	10,837	95,522
Productions for 2D/3D digital cinema	1,919	367	2,286
Stock shots for NFB ARCHIVES	12,791	915	13,706
Other digital elements (upon request, customized deliverables)	45,649	4,721	50,370

REVENUES

CANADA – REVENUES BY MARKET	2016–2017 (\$)	2015–2016 (\$)
Television and pre-sale	340,586	296,197
Institutional and educational	1,173,220	1,105,651
Home video	168,040	197,827
Theatrical	81,861	16,512
Stock shots	286,655	290,022
TOTAL CANADA	2,050,362	1,906,209

INTERNATIONAL – REVENUES BY MARKET	2016–2017 (\$)	2015–2016 (\$)
Television and pre-sale	216,966	348,637
Institutional and educational	200,114	231,654
Home video	159,261	248,153
Theatrical	46,637	28,760
Stock shots	165,630	198,568
TOTAL INTERNATIONAL	788,608	1,055,772

CANADA AND INTERNATIONAL – REVENUES BY MARKET	2016–2017 (\$)	2015–2016 (\$)
Television and pre-sale	557,552	644,834
Institutional and educational	1,373,333	1,337,305
Home video	327,302	445,980
Theatrical	128,498	45,272
Stock shots	452,285	488,590
TOTAL	2,838,970	2,961,981

REVENUES BY TERRITORY	2016–2017 (\$)	2015–2016 (\$)
Canada	2,050,362	1,906,209
United States and Latin America	376,931	547,111
Europe	278,214	354,043
Asia/Pacific	68,346	117,897
Other ³	65,117	36,721
TOTAL	2,838,970	2,961,981

³Other international sales



FINANCIAL STATEMENTS

STATEMENT OF MANAGEMENT RESPONSIBILITY
INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

INDEPENDENT AUDITOR'S REPORT

STATEMENT OF FINANCIAL POSITION

STATEMENT OF OPERATIONS
AND DEPARTMENTAL NET FINANCIAL POSITION

STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT

STATEMENT OF CASH FLOWS

NOTES TO FINANCIAL STATEMENTS

Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2017, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian public sector accounting standards. They have been approved by the Board of Trustees.

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

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

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

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

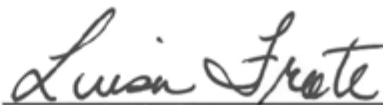
The Board is subject to periodic Core Control Audits performed by the Office of the Comptroller General and uses the results of such audits to comply with the Treasury Board *Policy on Internal Control*.

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

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



Claude Joli-Coeur
Government Film Commissioner



Luisa Frate, CPA, CA
Director General, Finance, Operations and
Technology
(Chief Financial Officer)

Montreal, Canada
July 13, 2017



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2017, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2017, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

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



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

13 July 2017
Montréal, Canada

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

	<u>2017</u>	<u>2016</u>
Liabilities		
Accounts payable and accrued liabilities (Note 5)	\$ 3,689	\$ 4,662
Accrued salaries	2,082	1,915
Vacation pay and provision for salary revisions	2,921	1,046
Deferred revenue	388	445
Lease obligation for tangible capital assets (Note 6)	209	166
Employee future benefits (Note 7)	2,712	2,651
Total net liabilities	<u>12,001</u>	<u>10,885</u>
Financial assets		
Due from Consolidated Revenue Fund	4,336	4,463
Accounts receivable (Note 8)	1,709	1,730
Deposits	90	100
Total net financial assets	<u>6,135</u>	<u>6,293</u>
Departmental net debt	<u>5,866</u>	<u>4,592</u>
Non-financial assets		
Prepaid expenses	539	469
Inventory	142	131
Tangible capital assets (Note 9)	9,617	7,431
Total non-financial assets	<u>10,298</u>	<u>8,031</u>
Departmental net financial position	<u>\$ 4,432</u>	<u>\$ 3,439</u>
Contractual obligations (Note 10)		
Contingent liabilities (Note 11)		

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

Approved by Board of Trustees



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



Member of the Board of Directors

July 13, 2017

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

	<u>2017</u>	<u>2017</u>	<u>2016</u>
Expenses (note 12 a)	Expected results		
Audiovisual Production	\$ 30,483	\$ 32,451	\$ 30,267
Accessibility and Audience Engagement	24,683	24,256	24,171
Internal Services	9,578	10,212	9,009
Total expenses	<u>64,744</u>	<u>66,919</u>	<u>63,447</u>
Revenues (note 12 b)			
Audiovisual Products	3,060	2,813	2,957
Sponsored Production and Pre-sale	2,473	1,921	349
Other Revenues	50	23	81
Total revenues	<u>5,583</u>	<u>4,757</u>	<u>3,387</u>
Net cost of operations before government funding and transfers	<u>\$ 59,161</u>	<u>\$ 62,162</u>	<u>\$ 60,060</u>
Government funding and transfers			
Net cash provided by Government of Canada	62,624	63,282	61,067
Change in due from Consolidated Revenue Fund	-	(127)	(1,231)
Net (revenue) cost of operations after government funding and transfers	<u>(3,463)</u>	<u>(993)</u>	<u>224</u>
Departmental net financial position - Beginning of year	<u>3,096</u>	<u>3,439</u>	<u>3,663</u>
Departmental net financial position - End of year	<u>\$ 6,559</u>	<u>\$ 4,432</u>	<u>\$ 3,439</u>

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

National Film Board
Statement of Change in Departmental Net Debt
For the year ended March 31
(in thousands of dollars)

	<u>2017</u> Expected results	<u>2017</u>	<u>2016</u>
Net (revenue) cost of operations after government funding and transfers	\$ <u>(3,463)</u>	\$ <u>(993)</u>	\$ <u>224</u>
Change due to tangible capital assets			
Acquisition of tangible capital assets	5,856	4,532	2,375
Amortization of tangible capital assets	(2,474)	(2,346)	(2,722)
Loss on disposal of tangible capital assets	-	-	(161)
Total change due to tangible capital assets	<u>3,382</u>	<u>2,186</u>	<u>(508)</u>
Change due to inventories	-	11	59
Change due to prepaid expenses	-	70	8
Net change in department net debt	<u>(81)</u>	<u>1,274</u>	<u>(217)</u>
Department net debt - Beginning of year	<u>4,380</u>	<u>4,592</u>	<u>4,809</u>
Department net debt - End of year	<u>\$ 4,299</u>	<u>\$ 5,866</u>	<u>\$ 4,592</u>

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

National Film Board
Statement of Cash Flows
For the year ended March 31
(in thousands of dollars)

	<u>2017</u>	<u>2016</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 62,162	\$ 60,060
Non-cash items:		
Amortization of tangible capital assets	(2,346)	(2,722)
Loss on disposal of tangible capital assets	-	(161)
Variations in Statement of Financial Position		
Variations in accrued salaries	(167)	(56)
Change in vacation pay and provision for salary revisions	(1,875)	(281)
Net change in employee future benefits	(61)	229
Change in accounts payable and accrued liabilities	1,235	2,455
Change in accounts receivable	(21)	(387)
Change in deposits	(10)	4
Change in deferred revenue	57	(213)
Change in prepaid expenses	70	8
Change in inventory	11	59
Cash used in operating activities	<u>59,055</u>	<u>58,995</u>
Capital investing activities		
Cash used to acquire tangible capital assets	4,060	2,034
Cash used in capital investing activities	<u>4,060</u>	<u>2,034</u>
Financing activities		
Lease payments for tangible capital assets	167	38
Cash used in financing activities	<u>167</u>	<u>38</u>
Net cash provided by Government of Canada	<u>\$ 63,282</u>	<u>\$ 61,067</u>

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

NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2017
(in thousands of dollars)

1) Authority and purposes

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

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

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

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

The Board is not subject to income taxes.

2) Change in accounting policy

Until 2015-2016, the sponsored production and pre-sale revenues were accounted for based on the first dollar spent on the sponsored project. The new accounting policy is to recognize the revenue at the time of invoicing which is generally related to either the shipping of a product or the advancement of the work under the terms of the contract. The advantage of this approach will be to reconcile the revenues and the obligation of the Board.

For 2016-2017, the *Net cost of operations* is \$771 higher. *Sponsored production and pre-sale revenues* and the *Account receivables* for Non-invoiced revenues are lower of \$771.

The new accounting method has no impact for the year of 2015-2016.

3) Significant accounting policies

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

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

Significant accounting policies are as follows:

Parliamentary authorities

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

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities voted annually. Financial reporting of authorities provided to the Board do not parallel financial reporting according to Generally Accepted Accounting Principles since authorities are primarily based on cash flow requirements. Consequently,

items recognized in the Statement of Operations and Departmental net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 4 provides reconciliation between the two bases of reporting. The planned results amounts presented in the "Expenses" and "Revenues" sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the *2016-17 Report on Plans and Priorities*. The planned results amounts in the "Government funding and transfers" section of the Statement of Operations and Departmental net Financial Position and in the Statement of Change in Departmental net Debt were prepared for internal management purposes and have not been previously published.

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

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

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

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

Net cash provided by Government of Canada

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

Due from or to the Consolidated Revenue Fund

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

Expense recognition

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

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

Revenues

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

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

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

Accounts receivable

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

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

Inventory

Materials and supplies are valued at cost.

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

Tangible capital assets

All tangible capital assets having an initial cost of \$5,000 or more and leasehold improvements of \$10,000 or more are recorded at their acquisition cost.

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

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

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

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of \$1 in the financial statements, appearing on the Statement of Financial Position and in note 9 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

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

Other financial assets and financial liabilities

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

The Board has the following financial assets:

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

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

Employee Future Benefits

Pension benefits

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

Severance benefits

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

Compensated absences

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

Contingent liabilities

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

Measurement uncertainty

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

4) Parliamentary authorities

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

a) Reconciliation of net cost of operations to current year authorities used	2017	2016
Net cost of operations before government funding and transfers	\$ 62,162	\$ 60,060
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Loss on disposal of tangible capital assets	-	(161)
Change in vacation pay and provision for salary adjustments not charged to authorities	(1,011)	(281)
Change in accrued liabilities not charged to authorities	(78)	498
Net change in employee future benefits	(61)	229
Amortization of tangible capital assets	(2,346)	(2,722)
	<u>(3,496)</u>	<u>(2,437)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	4,322	2,171
Lease payments for tangible capital assets	167	38
	<u>4,489</u>	<u>2,209</u>
Current year authorities used	\$ 63,155	\$ 59,832
b) Authorities provided and used:		
	2017	2016
Authorities provided		
Main Estimates	\$ 61,895	\$ 59,652
Supplementary Estimates authorities	4,612	2,964
Less:		
Authorities available for future years	(3,309)	(2,733)
Frozen allotment	(43)	(51)
Current year authorities used	\$ 63,155	\$ 59,832

5) Accounts payable and accrued liabilities

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

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

	2017	2016
Accounts payable - Other government departments and agencies	\$ 755	\$ 1,210
Accounts payable - External parties	2,792	3,324
Total accounts payable	3,547	4,534
Accrued liabilities	142	128
Total accounts payable and accrued liabilities	\$ 3,689	\$ 4,662

As at March 31, 2017, the accrued liability corresponds to the balance of the obligation for severance benefits.

6) Lease obligation for tangible capital assets

The Board has an agreement to lease technical equipment under two capital leases. The assets were capitalized using an implicit interest rate of 4% for the 2015-16 contract and 3% for the new 2016-17 contract. The corresponding bonds will be repaid during the term of the 3-year lease for both contracts. Payments for the year ended March 31, 2017 totaled \$ 172 (2016 - \$ 41). Interest of \$ 5 (\$ 2016 - \$ 3) is charged to operations.

	2017	2016
2017	\$ -	\$ 71
2018	143	71
2019	72	29
Total future minimum lease payments	215	171
Less: Imputed interest	(6)	(5)
Balance of lease obligation for tangible capital assets	\$ 209	\$ 166

7) Employee future benefits

Pension benefits

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

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

In 2017, the expense amount for Group 1 and Group 2 members is \$3,263 (2016 - \$3,220). For the member of the group 1, the charges represent approximately 1.12 times the employee contributions and for the group 2, the charges represent approximately 1.08 times the employee contributions. In 2016, the combined two groups represented approximately 1.3 times the employee contributions.

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

Severance benefits and compensated absences

Severance benefits

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

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes had, until December 31, 2013, the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service. As at March 31, 2017, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 0.96% (2016 – 0.96%), an estimated discount rate of 1.94% (2016 – 1.61%) and a horizon of retirement estimated at 60 years old.

Compensated absences

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

To calculate the obligation for sick leaves, the Board uses an average daily wage of \$280 (2016 – \$289), a rate of salary increase of 0.96% (2016 – 0.96%), an average annual utilization rate of 2.6% (2016 – 2.6%), a discount rate of 1.94% (2015 – 1.61%), a 5.18% (2016 – 5.16%) probability of employee departure and a retirement age assumption of 60 or 65 years old, depending on the beginning of employment.

To calculate the workers' compensation obligation, the Board uses the provisions of the applicable workers' compensation plan and a discount rate of 1.94%.

Information about the severance and compensated absence benefits, measured as at March 31, 2017, is as follows:

	Severance Benefits	Compensated Absences	Total
Balance as at March 31, 2015	944	1,936	2,880
Expense for the year	84	(111)	(27)
Benefits paid during the year	(175)	(27)	(202)
Balance as at March 31, 2016	\$ 853	\$ 1,798	\$ 2,651
Expense for the year	269	(104)	165
Benefits paid during the year	(77)	(27)	(104)
Balance as at March 31, 2017	\$ 1,045	\$ 1,667	\$ 2,712

8) Accounts receivable

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

	2017	2016
Receivables - Other government departments and agencies	\$ 302	\$ 363
Receivables - External parties	1,730	1,698
Subtotal	2,032	2,061
Allowance for doubtful accounts on receivables from external parties	(323)	(331)
Total accounts receivable	\$ 1,709	\$ 1,730

9) Tangible capital assets

	March 31, 2016	Additions	Disposals & write-offs	Transfers	March 31, 2017
Technical equipment					
Cost	\$ 18,633	\$ 328	\$ -	\$ -	\$ 18,961
Accumulated amortization	(17,192)	(512)	-	-	(17,704)
	1,441	(184)	-	-	1,257
Software & data processing equipment					
Cost	13,953	1,153	-	404	15,510
Accumulated amortization	(10,271)	(1,510)	-	-	(11,781)
	3,682	(357)	-	404	3,729
Office furniture, equipment & other					
Cost	537	42	(35)	-	544
Accumulated amortization	(529)	(5)	35	-	(499)
	8	37	-	-	45
Leasehold improvements					
Cost	4,631	1,947	(841)	238	5,975
Accumulated amortization	(3,573)	(319)	841	-	(3,051)
	1,058	1,628	-	238	2,924
Collection¹	0	0	0	0	0
Work in progress	1,242	1,062	-	(642)	1,662
Total					
Cost	38,996	4,532	(876)	-	42,652
Accumulated amortization	(31,565)	(2,346)	876	-	(33,035)
Net book value	\$ 7,431	\$ 2,186	\$ -	\$ -	\$ 9,617

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

The above assets include equipment under capital leases for a total cost of \$414 (2016 - \$204) less accumulated amortization of \$103 (2016 - \$29). Current year amortization expense relating to property under capital leases amounts to \$74 (2016 - \$29).

Disposals and write-offs of \$876 (2016 - \$6,625) for the year are related to the abandonment of obsolete material and write-off of leasehold improvements.

10) Contractual obligations

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

	2018	2019	2020	2021	2022-2032	Total
Premises	\$ 4,498	\$ 1,170	\$ 1,049	\$ 763	\$ 7,275	\$ 14,755
Other goods and services	855	726	34	12	3	1,630
Total	\$ 5,353	\$ 1,896	\$ 1,083	\$ 775	\$ 7,278	\$ 16,385

The agreements for leased premises in the amount of \$14,755 were signed with Public Services and Procurement Canada (PSPC).

11) Contingent liabilities

Various legal proceedings arising from the normal course of business are pending against the Board. Management believes that should Board be found liable pursuant to one or more of these proceedings, the aggregate liabilities resulting from such proceedings would not be material.

12) Expenses by major object and types of revenues

The following table presents the expenses committed and revenues generated by main expenditures objects and type of revenues.

	2017	2016
a) Expenses		
Salaries and benefits	\$ 38,591	\$ 35,653
Professional and special services	11,601	10,122
Rentals	5,961	6,265
Transportation and communication	2,983	3,120
Amortization of tangible capital assets	2,346	2,722
Materials and supplies	1,719	1,732
Repairs and upkeep	1,253	1,081
Cash financing in co-productions	970	1,020
Royalties	724	675
Information	446	491
Contracted film production and laboratory processing	289	395
Miscellaneous	36	10
Gain on disposal of tangible capital assets	-	161
	<u>\$ 66,919</u>	<u>\$ 63,447</u>
b) Revenues		
Royalties and subscriptions	\$ 2,010	\$ 1,874
Stock shots	452	489
Film prints and downloads	335	473
Sponsored production and pre-sale	1,921	349
Miscellaneous	39	202
	<u>\$ 4,757</u>	<u>\$ 3,387</u>

13) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. During the year ending March 31, 2017, the Board leased premises from Public Services and Procurement Canada (PSPC) for the amount of \$4,871 (2016 – \$5,006).

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

	2017	2016
Accounts receivable - Other government departments and agencies	\$ 173	\$ 363
Accounts payable - Other government departments and agencies	\$ 755	\$ 1,210
Expenses - Other government departments and agencies	\$ 15,380	\$ 13,509
Revenues - Other government departments and agencies	\$ 322	\$ 377

14) The Documentary Channel

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

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of \$0 (\$113 in 2016).

15) Information comparative

Comparative figures have been reclassified to conform to the current year's presentation.

ANNEXES



ANNEX I

THE NFB ACROSS CANADA

CREATION AND INNOVATION

Director General: René Bourdages
(as of September 1, 2016)

ENGLISH PROGRAM

Executive Director: Michelle Van Beusekom

ANIMATION

ANIMATION STUDIO

Executive Producer: Michael Fukushima
Producers: Maral Mohammadian, Jelena Popović
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-261-1650
E-mail: animation@nfb.ca

DOCUMENTARY

QUEBEC AND ATLANTIC

QUEBEC AND ATLANTIC STUDIO

Executive Producer: Annette Clarke
Producers: Katherine Baulu (Montreal),
Paul McNeill (Halifax)

Montreal office:

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 438-402-0259
E-mail: quebeccentre@nfb.ca

Halifax office:

Cornwallis House
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
T: 902-426-6000
E-mail: atlantic@nfb.ca

St. John's office:

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

ONTARIO

ONTARIO STUDIO

Executive Producer: Anita Lee
Producers: Lea Marin, Justine Pimlott, David Oppenheim
145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
T: 416-973-0904
E-mail: ontarioinfo@nfb.ca

ALBERTA/SASKATCHEWAN/MANITOBA/NUNAVUT/ NORTHWEST TERRITORIES

NORTH WEST STUDIO

Executive Producer: David Christensen
Producers: Alicia Smith (Manitoba), Bonnie Thompson
(Alberta), Jon Montes (Manitoba)

Edmonton office:

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

Winnipeg office:

145 McDermot Avenue
Winnipeg, Manitoba R3B 0R9
T: 204-983-0140
E-mail: prairie@nfb.ca

BRITISH COLUMBIA/YUKON

PACIFIC AND YUKON STUDIO

Executive Producer: Shirley Vercruysse
Producer: Selwyn Jacob
351 Abbott Street, Suite 200
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
E-mail: pacific@nfb.ca

FRENCH PROGRAM

Executive Director: Michèle Bélanger

ANIMATION

ANIMATION STUDIO

Executive Producer: Julie Roy
Producers: Marc Bertrand, Julie Roy
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-9332
E-mail: animation@nfb.ca

DOCUMENTARY

QUEBEC

DOCUMENTARY STUDIO

Executive Producer: Colette Loumède
Producers: Nathalie Cloutier, Johanne Bergeron,
Denis McCready

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-496-1171

E-mail: studiodocumentaire@nfb.ca

NEW BRUNSWICK/NOVA SCOTIA/PRINCE EDWARD ISLAND/NEWFOUNDLAND AND LABRADOR

CANADIAN FRANCOPHONIE STUDIO – ACADIE

Executive Producer: Dominic Desjardins
Producer: Jac Gautreau

1045 Main Street
Moncton, New Brunswick E1C 1H1
T: 506-851-6104

E-mail: infofrancophonieacadie@nfb.ca

BRITISH COLUMBIA/ALBERTA/SASKATCHEWAN/ MANITOBA/ONTARIO/NORTHWEST TERRITORIES/ YUKON

CANADIAN FRANCOPHONIE STUDIO

Executive Producer: Dominic Desjardins
145 Wellington Street West, suite 1000
Toronto, Ontario M5J 1H8
T: 416-300-4129

E-mail: infofrancophonie@nfb.ca

INDEPENDENT FILMMAKER ASSISTANCE PROGRAM (ACIC)

Website: www.onf.ca/acic

Documentary, fiction

Producer: Johanne Bergeron
T: 514-283-9628

Animation

Producer: Julie Roy
T: 514-283-3472

INTERACTIVE STUDIOS

Executive Director: Loc Dao

DIGITAL STUDIO

Executive Producer: Rob McLaughlin
Producers: Dana Dansereau, Nicholas Klassen

351 Abbott Street, Suite 200
Vancouver, British Columbia V6B 0G6
T: 604-666-3838

E-mail: interactiveproposals@nfb.ca

INTERACTIVE STUDIO

Executive Producer: Hugues Sweeney
Producer: Louis-Richard Tremblay

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-0733
E-mail: h.sweeney@nfb.ca

INSTITUTIONAL PROGRAM

Executive Director: André Picard

SPECIAL PROJECTS

Executive Producer: René Chénier

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-0733
E-mail: r.chenier@nfb.ca

OPERATIONAL HEADQUARTERS

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From the Montreal area
514-283-9000

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vimeo.com/thenfb
youtube.com/user/nfb
instagram.com/onf_nfb

RESOURCES

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ANNEX II

ORIGINAL PRODUCTIONS

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

24 DAVIDS

132:51

D. CÉLINE BARIL
P. COLETTE LOUMÈDE

Original French documentary produced by the National Film Board of Canada (French Program / Documentary Studio).

ANGRY INUK

82:11

D. ALETHEA ARNAQUQ-BARIL
P. ALETHEA ARNAQUQ-BARIL (UNIKKAAT STUDIOS INC.), DAVID CHRISTENSEN (NFB), DANIEL CROSS (EYESTEELFILM INC.), BOB MOORE (EYESTEELFILM INC.), BONNIE THOMPSON (NFB)

Original English documentary produced by Unikkaat Studios Inc. in co-production with the National Film Board of Canada (English Program / North West Studio) and in association with EyeSteelFilm.

APOLOGY, THE

104:38

D. TIFFANY HSIUNG
P. ANITA LEE

Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio) in association with Alpha Education, Schools Without Borders and Mu Films.

AS THE CROW FLIES

83:46

D. TESS GIRARD
P. ANITA LEE, LEA MARIN

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

BEN HEPPNER: MOVING THROUGH MUSIC

5:30

D. RANDALL LLOYD OKITA
P. ANITA LEE, DAVID OPPENHEIM

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

BETTER MAN, A

77:44

D. LAWRENCE JACKMAN, ATTIYA KHAN
P. KATHY AVRICH-JOHNSON, JANICE DAWE, JANE JANKOVIC (TVONTARIO), CHRISTINE KLECKNER (INTERVENTION PRODUCTIONS INC.), ANITA LEE (NFB), JUSTINE PIMLOTT (NFB), SARAH POLLEY (INTERVENTION PRODUCTIONS INC.)

Original English documentary produced by Intervention Productions Inc. in co-production with the National Film Board of Canada (English Program / Ontario Studio) and in association with TVO.

BLUEFIN

53:12

D. JOHN HOPKINS
P. ANNETTE CLARKE, RAVIDA DIN, PAUL MCNEILL

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

BREATHS

4:25

D. NYLA INNUKSUK
P. DAVID CHRISTENSEN, JON MONTES

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

CARTE DE VOEUX 2016 / SEASON'S GREETINGS 2016

0:52

D. PASCAL BLANCHET, RODOLPHE SAINT-GELAIS
P. JULIE ROY

Original animation without words produced by the National Film Board of Canada (French Program / Animation Studio).

CUT-OFF VR (APPLICATION)

C. J. LEE WILLIAMS

P. LOC DAO (NFB), SEAN EVANS (OCCUPIED VR), MATT GALLAGHER (VICE MEDIA CANADA INC.), MICHAEL GRUZUK (VICE MEDIA CANADA INC.), MICHAEL KRONISH (VICE MEDIA CANADA INC.), PATRICK MCGUIRE (VICE MEDIA CANADA INC.), ANA SERRANO (CFC MEDIA LAB), JANINE STEELE (NFB), SONAL NINA SUDRA (VICE MEDIA CANADA INC.)

Original English interactive application co-produced by VICE Media Canada Inc., Occupied VR, the National Film Board of Canada (Digital Studio) and CFC Media Lab.

**DE SHERBROOKE À BROOKS – HISTOIRES D'UN
CORRIDOR MIGRATOIRE / FROM SHERBROOKE TO
BROOKS: INSIDE A MIGRATION CORRIDOR**

67:08

D. ROGER PARENT

P. DOMINIC DESJARDINS

Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio) in collaboration with Unis TV.

DERNIÈRE CLÉ, LA / LAST KEY, THE

23:48

D. JULIEN CAPRARO

P. DOMINIC DESJARDINS

Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio) in collaboration with Radio-Canada as part of the Tremplin 2016 competition.

DEYZANGEROO

4:07

D. EHSAN GHARIB

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

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

FYOOG

1:34

D. CURTIS HORSBURGH

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

Original animation without words produced by the National Film Board of Canada (English Program / Animation Studio and Pacific and Yukon Studio).

GRASSLANDS PROJECT, THE – AFTER THE FIRE

9:28

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – FRANSASKOIS, LES

7:53

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – GENERATIONS

7:52

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – HOMECOMING

7:27

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – LAST ONE, THE

6:17

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – LIFE OUT HERE

11:46

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – NO OTHER PLACE

9:14

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – POPULATION 21

9:19

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – RANCHER'S VIEW, A

8:24

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE – VAL MARIE HOTEL

10:33

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

GRASSLANDS PROJECT, THE (WEBSITE)

D. SCOTT PARKER

P. DAVID CHRISTENSEN

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

HEDGEHOG'S HOME

10:00

D. EVA CVIJANOVIĆ

P. VANJA ANDRIJEVIĆ (BONOBOSTUDIO), MICHAEL FUKUSHIMA (NFB), JELENA POPOVIĆ (NFB)

Original Serbo-Croatian animation produced by the National Film Board of Canada (English Program / Animation Studio) and Bonobostudio with the support of the Croatian Audiovisual Centre and the City Office for Education, Culture and Sport of the City of Zagreb.

HIM

1:37

D. LORNA KIRK

P. MICHAEL FUKUSHIMA, PAUL MCNEILL, MARAL MOHAMMADIAN

Original English animation produced by the National Film Board of Canada (English Program / Animation Studio and Quebec and Atlantic Studio).

I AM HERE

4:58

D. EOIN DUFFY

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, SHIRLEY VERCROYSE

Original English animation produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio and Animation Studio).

J'AIME LES FILLES / I LIKE GIRLS

8:09

D. DIANE OBOMSAWIN

P. MARC BERTRAND, JULIE ROY

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

JE NE SENS PLUS RIEN / I DON'T FEEL ANYTHING ANYMORE

9:28

D. NOÉMIE MARSILY, CARL ROOSENS

P. MARC BERTRAND (NFB), DELPHINE COUSIN (ZOROBABEL), WILLIAM HENNE (ZOROBABEL), DELPHINE RENARD (ZOROBABEL), JULIE ROY (NFB)

Original animation without words produced by Zorobabel with the participation of the Centre du cinéma et de l'audiovisuel de la Fédération Wallonie-Bruxelles, in co-production with the National Film Board of Canada (French Program / Animation Studio).

JOHN MCKELLAR: DANCER OF THE BOARD

5:24

D. MARY LEWIS

P. RENÉ CHÉNIER

Original English documentary produced by the National Film Board of Canada (Institutional Program) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

JOURNALISTE AU FRONT, UN / FREELANCER ON THE FRONT LINES

98:13

D. SANTIAGO BERTOLINO

P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY

Original French documentary produced by the National Film Board of Canada (French Program / Documentary Studio).

LIMIT IS THE SKY

107:49

D. JULIA IVANOVA

P. DAVID CHRISTENSEN, BONNIE THOMPSON

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

LITTLE BIG BANG

1:25

D. DUNCAN MAJOR

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

Original animation without words produced by the National Film Board of Canada (English Program / Animation Studio and Quebec and Atlantic Studio).

MABEL

20:39

D. TERESA MACINNES

P. ANNETTE CLARKE

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

MARIE CHOUINARD – PORTRAIT / MARIE CHOUINARD: A PORTRAIT

5:03

D. OANA SUTU KHINTIRIAN

P. COLETTE LOUMÈDE, DENIS MCCREADY

Original French documentary produced by the National Film Board of Canada (French Program / Documentary Studio) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

MEMENTO MORI

89:15

D. NIOBE THOMPSON

P. DAVID CHRISTENSEN (NFB), ROSIE DRANSFELD (ID: PRODUCTIONS INC.), BONNIE THOMPSON (NFB)

Original English documentary co-produced by ID: Productions Inc. and the National Film Board of Canada (English Program / North West Studio) in association with the Canadian Broadcasting Corporation and the Documentary Channel.

MINDFORK

1:23

D. CATHERINE DUBEAU

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

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

MON PAYS C'EST L'HIVER / WINTER IS MY COUNTRY

3:51

D. NIKA KHANJANI

P. HUGUES SWEENEY

Original French short documentary produced by the National Film Board of Canada (Interactive Studio).

MOUNTAIN OF SGAANA, THE / MONTAGNE DE SGAANA, LA

10:02

D. CHRISTOPHER AUCHTER

P. MICHAEL FUKUSHIMA, SHIRLEY VERCROY

Original animation without words produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio).

MYSTERY OF THE SECRET ROOM

5:41

D. WANDA NOLAN

P. ANNETTE CLARKE

Original English animation produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

NADINE

4:32

D. PATRICK PÉRIS

P. MARC BERTRAND, JULIE ROY

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

NAKED ISLAND – ALBERTOSAURUS

0:36

D. MUNRO FERGUSON

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – ALL WE NEED IS WAR

0:40

D. LUKE SANADER

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – BE COOL

0:41

D. CHRIS LANDRETH

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – BLOOD

0:38

D. THEODORE USHEV

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – DETENTION

0:37

D. DAVID SEITZ, ELLE-MAIJA TAILFEATHERS

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – HIPSTER HEADRESS

0:40

D. AMANDA STRONG

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – LAW OF EXPANSION, THE / DÉCHÉANCE PUBLIQUE – LOI DE L'EXPANSION, LA

0:20

D. MALCOLM SUTHERLAND

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – PROTEST

0:42

D. THE SANCHEZ BROTHERS

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – SEXT APES

0:36

D. LAURENCE VALLIÈRES

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – SIMULATED LIFE

0:37

D. MALCOLM SUTHERLAND

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – SOBER

0:33

D. ÉLISE SIMARD

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – SURVIVAL OF THE FITTEST

0:39

D. EVA CVIJANOVIĆ

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – WE DRINK TOO MUCH

0:47

D. CHRIS LAVIS, MACIEK SZCZERBOWSKI

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

NAKED ISLAND – WE EAT SHIT

0:43

D. CHRIS LAVIS, MACIEK SZCZERBOWSKI

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

OÙ EST MONSIEUR PUG / WHERE IS MONSIEUR PUG?

[INTERACTIVE GAME]

C. JANET PERLMAN

P. MARC BERTRAND (NFB), CHARLES-ANTHONY GAGNON-LEMAY (FRIMA STUDIO INC.), JULIE ROY (NFB)

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

PARTIE DE MOI / PART OF ME, A

23:17

D. ANDRÉ ROY

P. DOMINIC DESJARDINS, JAC GAUTREAU

Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio – Acadie) in collaboration with Radio-Canada as part of the Tremplin 2016 competition.

PUMPERS / POUPONS

1:23

D. PASCALINE LEFEBVRE

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

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

ROAD FORWARD, THE

101:09

D. MARIE CLEMENTS

P. SHIRLEY VERCRUYSSSE

Original English documentary produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio).

ROBERT LANTOS: A META NARRATIVE, ABRIDGED

4:57

D. JILL SHARPE

P. SHIRLEY VERCRUYSSSE

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

SEANCES INTERACTIVE (WEBSITE)

365:02

C. EVAN JOHNSON, GUY MADDIN**P. DAVID CHRISTENSEN, DANA DANSEREAU, LOC DAO, ALICIA SMITH**

Original English interactive website produced by the National Film Board of Canada (English Program / North West Studio and Digital Studio).

SIMPLEMENT VIOLA / UNIQUELY VIOLA

75:32

D. RODOLPHE CARON**P. MARYSE CHAPDELAINE, DOMINIC DESJARDINS, JAC GAUTREAU**

Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio - Acadie) in collaboration with Radio-Canada.

SUZANNE LEBEAU

4:22

D. SOPHIE DUPUIS**P. MARC BERTRAND, JULIE ROY**

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

TESLA: LUMIÈRE MONDIALE / TESLA WORLD LIGHT, THE

8:16

D. MATTHEW RANKIN**P. JULIE ROY**

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

THEATER OF LIFE

93:51

D. PETER SVATEK**P. ANNETTE CLARKE (NFB), JOSETTE GAUTHIER (TRIPLEX FILMS), PHOEBE GREENBERG (PHI FILMS), PENNY MANCUSO (PHI FILMS), PETER SVATEK (TRIPLEX FILMS)**

Original English documentary produced by Triplex Films in co-production with the National Film Board of Canada (English Program / Quebec and Atlantic Studio) with the participation of Rogers Documentary Fund and in association with Phi Films.

U.F.O.

1:27

D. RHAYNE VERMETTE**P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, ALICIA SMITH**

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

WASESKUN

81:02

D. STEVE PATRY**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

Original French documentary produced by the National Film Board of Canada (French Program / Documentary Studio).

WE CAN'T MAKE THE SAME MISTAKE TWICE

162:41

D. ALANIS OBOMSAWIN**P. ANNETTE CLARKE, ALANIS OBOMSAWIN**

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

WINDOW HORSES: THE POETIC PERSIAN EPIPHANY OF ROSIE MING

89:15

D. ANN MARIE FLEMING**P. ANN MARIE FLEMING (STICKGIRL PRODUCTIONS), MICHAEL FUKUSHIMA (NFB), SANDRA OH (STICKGIRL PRODUCTIONS), SHIRLEY VERCROYSE (NFB)**

Original English animation produced by Stickgirl Productions in co-production with the National Film Board of Canada (English Program / Pacific and Yukon Studio and Animation Studio).

WORLD IN A CITY

13:24

D. BRETT STORY**P. ANITA LEE, DAVID OPPENHEIM**

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

ANNEX III

FILM PROJECTS SUPPORTED BY AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC) AND THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP)

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

QUEBEC / ANIMATION

CHINE

KARL LEMIEUX

CIGARE

TOM TASSEL

QUEBEC / DOCUMENTARY

3 MAGALY, LES

FRÉDÉRIC JULIEN

ABU

ARSHAD KHAN

AUTRE PART

CÉDRIC CHABUEL

BELLE-ÎLE-EN-MER

PHIL COMEAU

BGL DE FANTAISIE

BENJAMIN HOGUE

COMBAT AU BOUT DE LA NUIT

SYLVAIN L'ESPÉRANCE

COMME UN CHEVAL FOU

TAO GU

DERNIER SOUFFLE, LE

ANNABEL LOYOLA

EXIL AU FAR WEST

SOPHIE FORTIER

FABULEUX MARAIS, LE

ANDRÉ DESROCHERS

FEMINISTA

MYRIAM FOUGÈRE

GROSSES TÊTES CARNAVALESQUES – L'EXPÉRIENCE MIQUELON

PAUL ARSENEAU

INDIAN TIME

CARL MORASSE

INVENTAIRE DES BIENS MEUBLES DE MONSIEUR LAMBERT, L'

LUCIE LAMBERT

IT'S ALRIGHT MICHEL

MARIE-PIERRE GRENIER

LETTRES AU PREMIER MINISTRE

ANDRES LIVOV

LIMA À L'HEURE DU FACTEUR C

LLOYD PASQUALETTO

LUMIÈRE ERRANTE

MATTHIEU BROUILLARD

PARADIS C'EST AILLEURS, LE

MARTIN DUCKWORTH

PEUPLE INTERDIT, LE

ALEXANDRE CHARTRAND

PHOTO JAUNIE

FANIE PELLETIER

RETOUR AU PAYS D'EN BAS

JEAN-CLAUDE COULBOIS

SILENCE DE LAWRENCE, LE

GUILLAUME LÉVESQUE

SUR LA LUNE DE NICKEL

FRANÇOIS JACOB

TRAVERSÉE, LA

PHILIPPE ST-GELAIS

ZONE, LA

DENYS DESJARDINS

QUEBEC / ANIMATION, DOCUMENTARY

21 CONTES DE GRIFFINTOWN

SCOTT MACLEOD

QUEBEC / EXPERIMENTAL

À TES PULSIONS

XAVIER CURNILLON

GRANULAR FILM-BEIRUT

CHARLES-ANDRÉ CODERRE

QUEBEC / FICTION

BELUGA.MP3

JULIEN BOISVERT

BUREAU

FERNAND-PHILIPPE MORIN-VARGAS

DERNIER JOUR, LE

FRÉDÉRIC ST-HILAIRE

DR. DIAZ

BENOIT DESJARDINS

DRAME DE FIN DE SOIRÉE

PATRICE LALIBERTÉ

GARRINCHA

JEANNE LEBLANC

MARGUERITE

MARIANNE FARLEY

MUTANTS

ALEXANDRE DOSTIE

PEAU SAUVAGE, LA

ARIANE LOUIS-SEIZE PLOUFFE

RUBY PLEINE DE MARDE

JEAN-GUILLAUME BASTIEN

SÉLECTION NATURELLE

JULIE PERRON

TEMPS QU'IL FAUT, LE

ABEILLE TARD

VÉTÉRANE

PIER-PHILIPPE CHEVIGNY

VISITE, UNE

LARISSA CORRIVEAU

FILMMAKER ASSISTANCE PROGRAM (FAP)

ANIMATION

BUSHSNAKE

SUSAN WOLF

HOW YOU TURNED INTO A FISH

JENNA MARKS

I AM SO TIRED

RAQUEL SANCINETTI

RENDERRABBITS

TYLER KLEIN LONGMIRE

SECRET SANTA

LYNN KRISTMANSON

DOCUMENTARY

40 WINTERS

SIMON DONATO

DEAR MR. DUDLEY

MORGAN TAMS

MODIFIED

AUBE GIROUX

MONTREAL UNDERCOVER

ELYSE DEVEAUX

MY FRIEND EARL

AARON WELDON

NESTS OF GOLD

ALAN POON

NOISE OF TIME

GARINÉ TOROSSIAN

QUIET ZONE, THE

DANIEL FROIDEVAUX, ELISA GONZALES

SHOW ME WHAT YOU CARE ABOUT

BRIANNE NETTELFIELD

SRORRIM

WAYNE WAPEEMUKWA

STAIRS, THE

HUGH GIBSON

STILL STANDING

JON TED WYNNE

VEDAY

ZAC BARKHOUSE

DOCUMENTARY, FICTION

WAITING FOR WALDEMAR

ERIC SPOETH

ANIMATION, DOCUMENTARY

FOUR FACES OF THE MOON

AMANDA STRONG

FICTION

2 ROUNDS

PATRICIA COLLINS

LITTLE GIRL BLUE

DAN BABINEAU

RUPTURE

YASSMINA KARAJAH

THUG

DANIEL BOOS

WEEDS IN THE GARDEN

BARB BRIGGS

EXPERIMENTAL

FLYING OVER WATER

BRIAN GARDINER

FROZEN

RYAN WARD

RANGWANG

KATE KROLL

ANIMATION, EXPERIMENTAL

DOMUS

RHAYNE VERMETTE

