

ANNUAL REPORT

2018–2019

Published by:
Strategic Planning and Government Relations
P.O. Box 6100, Station Centre-ville
Montreal, Quebec H3C 3H5

Internet: onf-nfb.gc.ca
E-mail: rapports@onf-nfb.gc.ca

Cover page: [Expo 67 Live](#) immersive installation, Esplanade at Place des Arts, Montreal

© 2019 National Film Board of Canada

ISSN 2562-8569
Cat. No. NF1E-PDF

3rd Quarter 2019

Printed in Canada.

Canada

TABLE OF CONTENTS

<u>6</u>	<u>2018–2019 IN NUMBERS</u>
<u>9</u>	<u>MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER</u>
<u>12</u>	<u>HIGHLIGHTS</u>
<u>13</u>	<u>1. THE NFB: A CENTRE FOR CREATIVE EXCELLENCE, INNOVATION AND CONVERSATION</u>
<u>22</u>	<u>2. DIVERSITY AND INCLUSION: AN INTEGRAL PART OF THE NFB'S DNA</u>
<u>27</u>	<u>3. REACHING AND ENGAGING WITH AUDIENCES</u>
<u>32</u>	<u>4. AN ORGANIZATION WITH AN EYE TO THE FUTURE</u>
<u>36</u>	<u>AWARDS AND HONOURS</u>
<u>47</u>	<u>GOVERNANCE</u>
<u>49</u>	<u>MANAGEMENT</u>
<u>50</u>	<u>SUMMARY OF ACTIVITIES 2018–2019</u>
<u>55</u>	<u>FINANCIAL STATEMENTS</u>
<u>75</u>	<u>ANNEX I: THE NFB ACROSS CANADA</u>
<u>78</u>	<u>ANNEX II: ORIGINAL PRODUCTIONS</u>
<u>85</u>	<u>ANNEX III: INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP</u>



BIIDAABAN: FIRST LIGHT virtual reality installation
Nathan Phillips Square, Toronto
Lisa Jackson



November 28, 2019

The Honourable Steven Guilbeault
Minister of Canadian Heritage
25 Eddy Street
Gatineau, Quebec K1A 0M5

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2019.

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

2018–2019 IN NUMBERS

88 NEW ORIGINAL PRODUCTIONS
68 ORIGINAL LINEAR PRODUCTIONS
20 ORIGINAL INTERACTIVE PRODUCTIONS

124 AWARDS AND HONOURS

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

31,620,320 CANADIAN VIEWS

73,711,564 GLOBAL VIEWS

CANADIAN AND GLOBAL AUDIENCES

	CANADIAN VIEWS	GLOBAL VIEWS (CANADA AND INTERNATIONAL)
INTERNET	6,327,598	48,118,833
ONLINE PARTNERS	4,071,345	43,953,953
INTERACTIVE PRODUCTIONS	288,130	1,475,357
NFB.CA/ONF.CA	1,968,123	2,689,523
TELEVISION	18,798,800	18,798,800
EDUCATIONAL AND INSTITUTIONAL MARKET	4,758,469	4,760,381
PUBLIC SCREENINGS	390,314	597,238
PUBLIC INSTALLATIONS	450,670	463,206
PUBLIC-WALL SCREENINGS	1,280,916	1,360,916
TOTAL*	31,620,320	73,711,564**

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

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



LABRECQUE, UNE CAMÉRA POUR LA MÉMOIRE ([*Labrecque from Film to Memory*](#))
Michel La Veaux

MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

On May 2, 2019, the NFB turned 80 years old. The occasion presented an opportunity to recall the role and relevance of a celebrated institution which, for eight decades now, has been the embodiment of Canadian storytelling and stories. *Our* stories.

These experiences and perspectives continue to be showcased thanks to the talent of hundreds of artists and artisans from coast to coast to coast, who harness their innovation and creativity with the help of our expert, dedicated production teams.

THE NFB RECORDED AN INCREASE OF NEARLY 10 PERCENT IN VIEWS OF ITS WORKS, ON ALL PLATFORMS COMBINED, THANKS TO TARGETED, EFFECTIVE MARKETING AND DISTRIBUTION STRATEGIES.

In 2018-2019, the NFB produced or co-produced 88 works—an increase of 22 percent over the previous year. That output was matched by record numbers of views, both nationally and internationally: overall, the NFB recorded an increase of nearly 10 percent in views of its works, on all platforms combined, thanks to targeted, effective marketing and distribution strategies.

Independent creators, too, benefited from our seasoned teams' technical expertise through the Aide au cinéma indépendant du Canada (ACIC) program and the Filmmaker Assistance Program (FAP), which this year supported 80 works, an increase of eight percent compared with the previous year.

These results are very much worthy of recognition—among our artists and artisans themselves, our co-producers and creative collaborators, our in-house teams, and the public at large.

The NFB has always worked tirelessly to carry out its mandate as a public producer and distributor, and we intend to continue to do so by drawing on creative resources from across the country, including a bold and confident generation of emerging creators.

In this spirit, our mentoring and apprenticeship programs remain active, having amply demonstrated that they serve as talent incubators for a generation that's keen to perpetuate tradition, but in their own way. It's that special alchemy among our producers, our technical teams and the emergent generation that makes programs like Tremplin, Hothouse, Cinéaste recherché(e), and Jeunes pousses (in collaboration with Université du Québec à Montréal) such mutually beneficial initiatives. They represent fresh ideas, risk-taking, and new perspectives on how we do and make things.

Our commitment to the generations to come is also evident in our educational programs, which we've begun to redefine in light of new approaches to learning, working closely with the people at the heart of these programs: teachers. Our revamped programs, designed with the latest teaching methods and curricula in mind, have been successfully tested with educators, students and designated experts.

It's interesting to note that these interdisciplinary and sometimes unlikely collaborations often generate some unexpected positive outcomes. Take, for example, the many partnerships that we continue to foster within our production, distribution and technology-development teams. Not only do these collaborations help amplify the reach of our works and the degree of audiences' engagement with them, but they often have the advantage of taking us "offscreen," putting us in contact with new, younger and more diverse audiences. Similar partnerships are thriving in the R&D sector, helping us explore new technological avenues more affordably, in digitization, conservation, or immersive technology.

THE NFB REMAINS ONE OF THE WORLD'S GREAT CREATIVE LABORATORIES...

The NFB remains one of the world's great creative laboratories, a locus of innovation that produces socially and politically engaged documentaries, auteur animation, and compelling interactive works. But we're also the custodians of Canada's audiovisual heritage, preserving and digitizing it and making it available to all Canadians, as well as the entire world. To that end, we're continuing to explore technologies and processes that will ensure the longevity of our audiovisual works, past, present and future. With a great deal of care and passion, the NFB conservation room teams have been busy planning the relocation of this treasure trove of works to new, state-of-the-art facilities. The NFB takes its duty to preserve the collective heritage of all Canadians very seriously.

Well aware that we're writing a new chapter in the NFB's history, one that follows the many years we spent on Côte-de-Liesse Road, we continued and ramped up our preparations for the move of our headquarters to a new building in the heart of Montreal's Quartier des Spectacles district. Our goal is to be a landmark of the Canadian audiovisual industry.

In addition to providing a space for creators and supporting them as they bring their works to life, as well as maintaining the expertise that's earned us such renown over the past 80 years, the new NFB headquarters will be hosting a public space that's destined to become a meeting place for artists, artisans, experts, and members of the public.

We're looking forward to seeing you there.

In closing, I'd like to express my gratitude to the members of the Board of Trustees for their sustained commitment to the NFB. They are a skilled and generous group of people who embody the richness of this country's diverse communities. I also thank outgoing members Charles Vallerand and Anita Huberman.

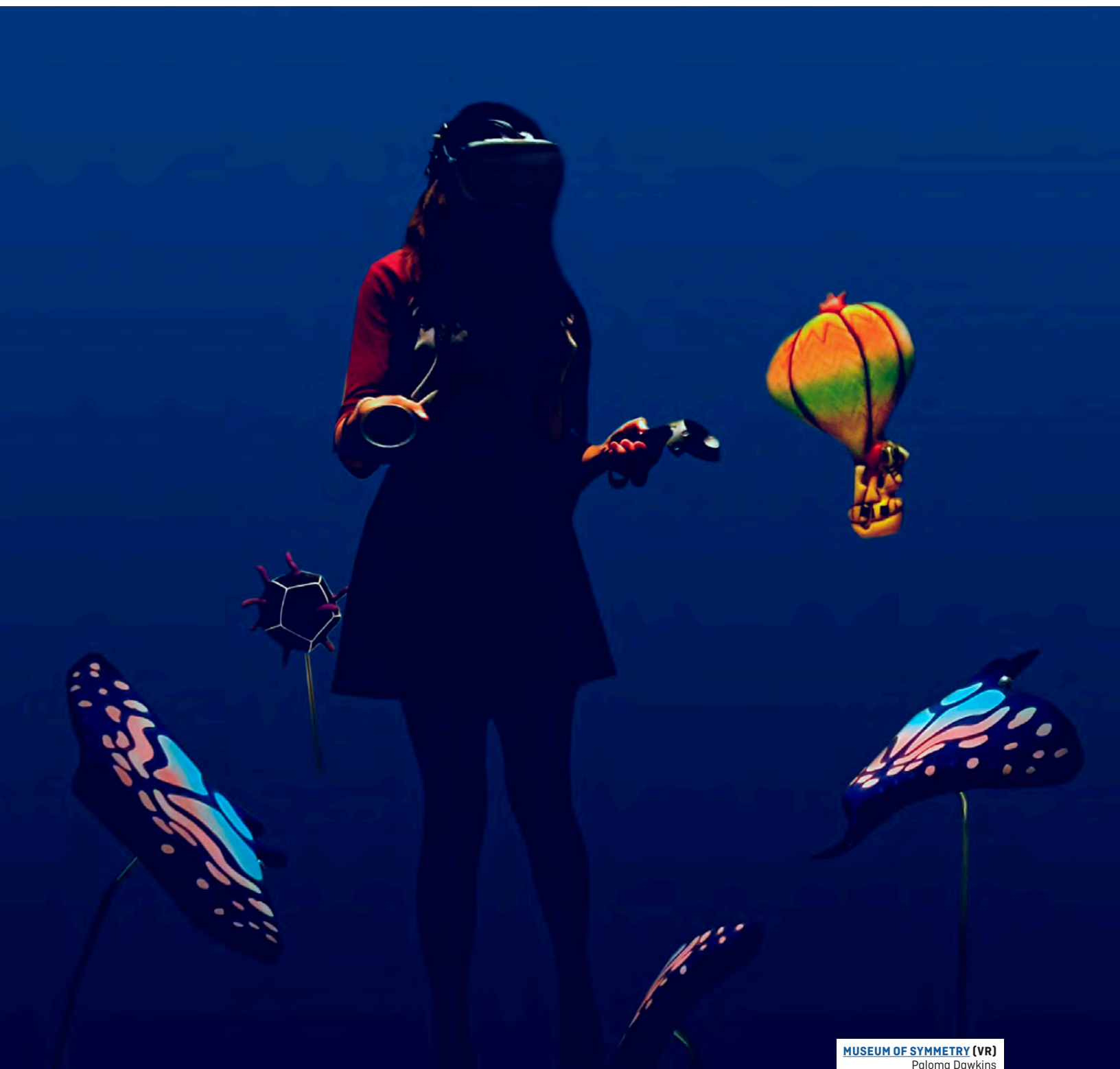
This report provides an overview of the work accomplished by the NFB in 2018-2019. I hope that in reading it, you'll gain an appreciation for both the dedication and expertise of our teams, who care deeply about filmmaking, creativity, and audiences, and for the passion of our artists, without whom we'd be unable to fulfil our mandate as a public producer. We're committed to continuing the proud tradition that's driven the NFB all these years: to reflect and highlight the diversity and richness of the voices that make Canada what it is, and to make sure those voices and perspectives are heard by as many Canadians as possible.



CLAUDE JOLI-COEUR

Wandy Joli-Coeur

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



MUSEUM OF SYMMETRY (VR)
Paloma Dawkins

HIGH- LIGHTS

1

THE NFB: A CENTRE FOR CREATIVE EXCELLENCE, INNOVATION AND CONVERSATION

As a public institution, the NFB has a unique opportunity and responsibility to provide a space where artists can create engaging work that fosters understanding between Canadians of all backgrounds.

Through its 10 studios, NFB producers embedded in communities from St. John's to Vancouver collaborate with Canadian creators to produce original, award-winning documentaries, auteur animation, interactive stories and participatory experiences that represent the diverse range of voices across the country.

The NFB has long championed innovation in storytelling through the use of new technologies, pushing the boundaries of the narrative form and filmmaking formats, often in hybrid or genre-bending projects. This is all done with the goal of reaching and connecting with Canadian and international audiences—and sparking reflection and dialogue through moving and meaningful artistic experiences.

In a technological landscape that's continually evolving along with Canadian demographics and values, now more than ever the NFB must stay true to its mandate of reflecting the many faces of Canada to Canadians and the world.

The NFB's programming slate for 2018–2019 is the result of collaborations with storytellers from across the country, working at the intersection of art and public service, achieving the highest level of artistry in works that have strong social and cultural resonance for Canadian audiences. Below is a summary of the main achievements in production.

- In 2018–2019, the NFB produced a total of 88 works:
 - 66 NFB productions and 22 co-productions;
 - 68 original linear productions, including 7 animated films and 61 documentaries;
 - 11 feature-length documentaries;
 - 13 interactive online experiences, including 2 websites and 11 mobile apps;
 - 7 immersive experiences, including 5 installations and 2 virtual reality works.
- Emerging filmmakers directed 31% of these works.
- The NFB received 1 Oscar® nomination and 124 awards.
- 80 films benefited from the NFB's Aide au cinéma indépendant – Canada (ACIC) program or Filmmaker Assistance Program (FAP).



EAST OF THE ROCKIES (AR)
Jason Legge, Dirk Van Ginkel

CANADA'S LEADER IN DOCUMENTARY EXCELLENCE

Creative feature documentaries continue to be a core strategic area of focus for the NFB, particularly within the current challenging framework for funding feature-length work. As a public producer and the birthplace of documentary filmmaking in Canada, the NFB has a special responsibility to ensure Canadian filmmakers continue to shine on the national and international stage with world-class feature work. The 2018-2019 year was particularly exceptional in terms of the number of feature-length documentaries produced by the NFB. Five of these films were selected to screen in competition at the 2018 Hot Docs Canadian International Documentary Film Festival in Toronto, the largest documentary festival in North America and the second largest in the world: Julien Fréchette's *Ma guerre* (*My War*), Jean-François Caissy's *Premières armes* (*First Stripes*), Laura Marie Wayne's *Love, Scott*, Christy Garland's *What Walaa Wants*, and Samara Grace Chadwick's *1999*.

The NFB works with artists across the country to bring stories and perspectives that are often underrepresented to Canadian screens. The organization's 2018-2019 programming slate showcased the diverse stories of people facing some of life's biggest challenges. *Love, Scott* was one such story. Laura Marie Wayne's feature documentary debut captures a brave and fragile journey of healing: the transformation of a young gay musician

who is paralyzed from the waist down as the result of a homophobic attack. The documentary had its North American premiere at Hot Docs and was named Best Canadian Feature (Narrative or Documentary) at the Toronto LGBT Film Festival, in addition to winning several other awards.

Marie-France Guerrette, a Franco-Albertan filmmaker with Acadian roots, gave viewers a window onto her own personal experience of grief in *Sans maman* (*Unmothered*), which had its world premiere at the 2018 Festival international du cinéma francophone en Acadie (FICFA). Also exploring the subject of grief was Samara Grace Chadwick's *1999* (Parabola Films/Beauvoir Films/NFB), which was featured at a special community screening at FICFA and played at festivals in other Canadian cities (Rendez-vous Québec Cinéma in Montreal and Hot Docs in Toronto) and abroad (Visions du réel in Nyon, Switzerland).

Two important works about passionate and iconic Quebec artists who have shaped the history of the province, as well as its arts and culture, were also completed in 2018-2019: Michel La Veaux's feature documentary *Labrecque, une caméra pour la mémoire* (*Labrecque, from Film to Memory*), produced by the Association coopérative de productions audiovisuelles and co-produced by the NFB, captures a genuine encounter between renowned filmmaker and cinematographer Jean-Claude Labrecque, one of the pioneers of Quebec cinema, and acclaimed Quebec cinematographer and director Michel La Veaux. The film premiered

at the 36th Festival du cinéma international en Abitibi-Témiscamingue and went on to a successful theatrical run in Montreal and Quebec City. *Pauline Julien, intime et politique* ([Pauline Julien, Intimate and Political](#)), directed by Pascale Ferland, follows the legendary Quebec singer on a journey through key moments in the province's history, viewed from a feminist perspective. Composed of meticulously selected interviews, performances and photos, the film had its theatrical release on the 20th anniversary of the artist's death. After its hugely successful world premiere at the Quebec City Film Festival, where it won the Audience Choice Award, the documentary aired on IciARTV and simultaneously became available for free streaming at [NFB.ca](#).

One of the NFB's most significant high-profile feature documentary releases in 2018-2019 was Christy Garland's *What Walaa Wants*, an international co-production between Murmur Media, Denmark's Final Cut for Real and the NFB. The film uses an intimate POV to tell the compelling story of a young girl who was raised in a West Bank refugee camp and joins the Palestinian Security Forces. Selected for TIFF's list of Canada's Top Ten features, *What Walaa Wants* had its world premiere at the Berlin International Film Festival and its Canadian premiere at Hot Docs, where it received the DGC Special Jury Prize for Canadian Feature Documentary.

In *What Is Democracy?*, director Astra Taylor takes viewers on a philosophical journey featuring celebrated philosophers, trauma surgeons, factory workers, refugees and politicians, provoking and inspiring audiences to contemplate the fundamental question posed in the title. The film had its North American premiere at the 2018 Toronto International Film Festival.

Short and medium-length documentaries have offered a valuable means of developing new audiences, by sharing powerful Canadian stories of diversity and inclusion through screenings that foster greater engagement with communities. One example is *Les Artisans de l'atelier* (*The Artisans*), in which Acadian filmmaker Daniel Léger chronicles the daily lives of a colourful group of individuals who work in the small New Brunswick community of Memramcook. The film had its world premiere in a sold-out theatre as the opening night screening of the 32nd FICFA, where it also picked up the La Vague Léonard-Forest award for Best Acadian Medium Length or Feature Documentary.

In partnership with the Ontario Federation of Indigenous Friendship Centres, the NFB produced five short films highlighting urban Indigenous culture and lived experiences in five Friendship Centre communities. The product of a community-driven approach to filmmaking, the *Urban. Indigenous. Proud* film series challenged stereotypes and gave Canadians an opportunity to learn more about Indigenous people living in urban settings.

In 2018-2019, the NFB also produced its first online documentary series, *True North*, a nine-part look at the rise of the Toronto youth basketball scene made in collaboration with Red Bull Media House. Directed by Vancouver's Ryan Sidhoo, *True North* was released simultaneously on [NFB.ca](#), YouTube and Red Bull's platform, as 400 members of Toronto's basketball community gathered at Daniels Spectrum in the city's Regent Park neighbourhood to celebrate the launch. The series format and the coordinated online distribution with Red Bull Media House was new ground for the NFB and proved to be highly successful, resulting in more than 140,000 views in Canada.

Also in short documentaries, the third edition of *Projet 5 Courts* (*5 Shorts Project*), an NFB initiative to explore the short doc format in collaboration with artist-run or production centres throughout Quebec, was launched at the Festival du cinéma international en Abitibi-Témiscamingue. Five women directors from Abitibi-Témiscamingue took on the challenge of creating very short documentaries for the web, with the help of production company Nadagam films in Val-d'Or.

These impressive screenings and awards underline the NFB's stature as the country's definitive producer of creative documentaries—Canada's leader in documentary excellence for eight decades.

CRITICALLY ACCLAIMED AUTEUR ANIMATION

Once again this year, many of our animators—a group comprising a broad spectrum of both emerging and veteran talent—have seen their works celebrated by festival juries and audiences around the world, including a Best Animated Short Oscar® nomination for the film [Animal Behaviour](#). Created using a digital hand-drawn animation technique, [Animal Behaviour](#) marked the return of Vancouver-based animators Alison Snowden and David Fine to the NFB. The film was screened at the Annecy and Ottawa animation festivals and won the Short Film Grand Prize at the 2018 Anima Mundi International Animation Festival in Brazil, as well as the Audience Choice Award at the Festival du cinéma international en Abitibi-Témiscamingue. It has garnered a total of 10 awards to date.

**ONCE AGAIN THIS YEAR,
MANY OF OUR ANIMATORS
HAVE SEEN THEIR WORKS
CELEBRATED BY FESTIVAL
JURIES AND AUDIENCES
AROUND THE WORLD...**

Other notable titles include Dale Hayward and Sylvie Trouvé's [Bone Mother](#), a visually captivating blend of modern 3D-printing technology and thousands of painstakingly hand-painted models, which premiered at the 37th Rendez-vous Québec Cinéma; and [The Zoo](#), by acclaimed filmmaker Julia Kwan (Fire Horse Productions/NFB), which makes a poignant statement about gentrification and abandonment of the elderly through its tale of a captive polar bear. The film had its world premiere at the 2018 Spark Animation festival.

Global animation sensation Elizabeth Hobbs directed [I'm OK](#) (Elizabeth Hobbs/Animate Projects/NFB), a short film that explores expressionist artist Oskar Kokoschka's traumatic life experiences by reflecting on his prints and paintings. [I'm OK](#) had its world premiere at the Annecy International Animation Film Festival and its North American premiere at the Ottawa International Animation Festival (OIAF).

BOLD EXPERIMENTAL AND IMMERSIVE WORKS

2018-2019 saw the release of some of the NFB's most innovative virtual reality (VR) and immersive works to date. Demonstrating the NFB's emphasis on originality and inventive use of technology, these works resonated with Canadian and international audiences, and enabled the NFB to connect more directly with members of the public everywhere.

Proof of this were the 13,000 visits in Canada and abroad for [Biidaaban: First Light](#), an interactive, room-scale VR installation by award-winning Anishinaabe artist Lisa Jackson, 3D artist Mathew Borrett, digital design and experience agency Jam3, and the NFB. Inviting users to immerse themselves in an extraordinary vision of Indigenous futurism, the project had its international premiere in competition at the Tribeca Film Festival and its Canadian premiere in Toronto landmark Nathan Phillips Square, where the custom-built installation incorporated architectural drawings of the city. [Biidaaban: First Light](#) was also presented again in Toronto in collaboration with the City of Toronto and the imagineNATIVE Film + Media Arts Festival.

Other groundbreaking NFB virtual reality experiences from 2018-2019 include [Museum of Symmetry](#), created by Ottawa-native cartoonist and animator Paloma Dawkins and developed by Casa Rara Studio. An exploration of hand-drawn, flat 2D animation in VR, [Museum of Symmetry](#) has been a smashing success since its April 2018 launch at the A MAZE. 7th International Games and Playful Media Festival in Berlin. The project has been presented in Annecy, France, and São Paulo, Brazil, as well as at SIGGRAPH 2018 in Vancouver, and it won the people's choice award for an interactive experience at the 2018 Festival of International Virtual and Augmented Reality Stories.

Also launched in 2018-2019, the VR project [Rêve \(Dream\)](#), an immersive experience inspired by the mechanism of dreaming, conjures animated dreamscapes that are transformed by an audiovisual synthesizer. Musician Philippe Lambert, the main creator, transposed the project to live concert format, offering two visual and sound performances in Montreal's SAT dome during the MUTEK digital arts and electronic music festival on August 25.

In the interactive narrative format, the NFB developed several successful apps in 2018-2019. Based on real events, [East of the Rockies](#) (Jam3/NFB), an augmented reality (AR) app with immersive visuals, explored life in one of Canada's Japanese internment camps during the Second World War. Written by acclaimed Canadian author Joy Kogawa, the app, which uses Apple's ARKit framework, has been downloaded more than 110,000 times.

CLIT-MOI (*Clit-Me*)

Noémie Beaulac, Maude Fraser, Audrey Malo, Léa Martin, Vincent Paradis

In collaboration with the Université du Québec à Montréal (UQAM), the NFB also launched *Clit-moi* (*Clit-me*), a five-minute mobile interactive game that takes a light-hearted and open approach to female sexual satisfaction. *Clit-moi* was the brainchild of the second cohort of the Jeunes pousses interactive internship, which brought together eight participants from various UQAM programs (including journalism, interactive media and graphic design) to develop a new project at the NFB. The project generated more than 350,000 online sessions.

Among the other launches this year was *Streamers*, a documentary web series that dives into the global phenomenon of videogame streaming. Directed by Guillaume Braun in collaboration with Marie-Eve Tremblay, and produced by Arte France and the NFB, *Streamers* was launched on the NFB's YouTube channel and Facebook page.

TALENT-DEVELOPMENT LABS AND INITIATIVES

The NFB plays an active role in creating meaningful opportunities for emerging and seasoned creators to develop their craft in Canada, serving as a talent incubator and a networking hub. It also supports artists from cultural and Indigenous communities, including official-language minority communities, ensuring they're able to tell their stories in a safe and inclusive environment, and working with them to reach and engage audiences across the country.

In 2018–2019, in collaboration with the Video Pool Media Arts Centre and On Screen Manitoba, the NFB launched the second edition of the *Déranger* creative lab in Winnipeg, designed for multidisciplinary artists who work in the French language and hail from Inuit, Métis and First Nations communities across the country. The four creators selected for the lab—Daphne Boyer (Métis, Manitoba), Jessie Short (Michif, Alberta), Dominic Lafontaine (Anishnabek, Quebec-Ontario border) and Simon M. Benedict (Abenaki, Ontario)—will be mentored by internationally recognized Indigenous artists while working in pairs to develop prototypes for works intended for public spaces. Past prototypes have gone on to find a wider audience, including the one created by Ludovic Boney and Caroline Monnet for the 2016 edition of *Déranger*; it was later developed into a multimedia installation called *Hydro* and presented at the Musée d'art de Joliette from February to May 2019, as part of a contemporary Indigenous art exhibition entitled *Of Tobacco and Sweetgrass: Where Our Dreams Are*.



LA FIN DES TERRES (*Where the Land Ends*)
Loïc Darses

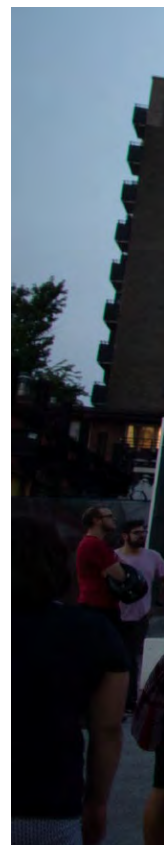
In an effort to showcase the diverse range of Indigenous perspectives, the NFB and LJH Films launched the inaugural **Labrador Doc Project**, which aims to give emerging and established Nunatsiavummiut creators the opportunity to direct their own doc project in Nunatsiavut. Artists Holly Andersen, Heather Campbell, Ossie Michelin and Jennie Williams were selected to take part in the first edition.

With the support of groups representing English-speaking arts and culture communities in Quebec, the NFB also launched a call for proposals for **Reimagining My Quebec**—a new initiative for anglophone, allophone, and Indigenous filmmakers from Quebec and Nunavik that will give emerging and established directors a chance to create artful short documentaries at the NFB. In September 2018, the three selected participants began working on a short film that will be completed over a period of 12 to 18 months.

Several initiatives also supported the NFB's ongoing efforts to identify and mentor talented young Canadian creators from every region of the country as they hone their skills. In 2018–2019, emerging artists were responsible for 31 percent of NFB works released.

La fin des terres (*Where the Land Ends*), directed by Loïc Darses, came out of the **Repêchage** initiative, for which the NFB recruited three promising graduates in three different streams of UQAM's media school to work together on their first professional film: Darses, editor Philippe Lefebvre, and cinematographer Charlotte Lacoursière, joined partway through the filming by another cinematographer, Louis Turcotte. The resulting film had its world premiere in a packed house of deeply moved viewers on the closing night of the Rendez-vous Québec Cinéma (RVQC), and later had a sold-out screening at the Cinémathèque Québécoise in Montreal. This initiative provides an opportunity for the NFB to spot talent fresh out of film school and add the voices of emerging filmmakers aged 18 to 25 to its programming.

Also in 2018–2019, the NFB in collaboration with Radio-Canada announced the winners of the 10th edition of the **Tremplin** competition, open to emerging francophone filmmakers across Canada. Nathalie Hébert from Scoudouc (New Brunswick) and Josiane Blanc from Toronto (Ontario) were selected from among nine finalists. These two filmmakers will have the benefit of NFB expertise when their short documentaries are produced by the Canadian Francophonie Studio's offices in Toronto and Moncton, and ultimately broadcast on Ici Radio-Canada Télé in 2019–2020.





[Turbine](#), by emerging filmmaker Alex Boya, offers another example of the extraordinary talent nurtured by the NFB's animation studios. Boya's eagerly anticipated short was among the major premieres presented at the OIAF. Like many of the artists in Canada's acclaimed new generation of animators, Boya began his career in the NFB's Hothouse program, an accelerated apprenticeship in real-world animation filmmaking. The 12th edition of Hothouse was held in partnership with the imagineNATIVE Film + Media Arts Festival in 2018–2019, with a special focus on Indigenous filmmakers. The selected applicants were supported by and paired with an Indigenous Associate Producer, as well as an Indigenous Mentoring Director, to assist their projects through every stage of production.

Now in its fourth edition, the Regard sur Montréal residency was awarded to Yousra Benziane in 2019. Offered by the Conseil des arts de Montréal (CAM), the Société de développement des entreprises culturelles (SODEC) and the NFB through its ACIC program, in partnership with Les Films de l'Autre and the Montreal International Documentary Festival (RIDM) Forum, the residency awards an emerging professional artist in Montreal from a culturally diverse background with a bursary for the development and writing of a short documentary, as well as support for the film's production and promotion.

HIGH-PROFILE PARTNERSHIPS

The NFB continued to explore opportunities to partner with museums, institutions, foundations, and other organizations, showcasing its technical and creative expertise through innovative film and interactive experiences, many of them created for public spaces.

In 2018–2019, two inventive and popular outdoor interactive installations, made with help from high-profile partners, contributed to the Canadian public's growing engagement with the NFB. Co-produced by the NFB, the Quartier des Spectacles Partnership, and LA SERRE – arts vivants, *[Instrument à vent](#)* (*[Wind Instrument](#)*), a bold installation by Étienne Paquette, was on display from August 16 to October 8 in front of Saint Laurent Metro station in downtown Montreal. This large-scale work (featuring six steel tubes resembling ornate organ pipes, some measuring as high as 28 feet) produced music in real time by analyzing the urban soundscape and incorporating the contributions of passersby. This lyrical experience sought to raise questions about how we perceive the symphony of noises that dominates our environment.

Blurring the worlds of live performance, virtual reality and animation, the immersive production *[Draw Me Close](#)*, written and directed by award-winning Canadian multidisciplinary artist and writer Jordan Tannahill, was a collaboration between the NFB and the National Theatre in the UK. Following successful presentations of the pilot project at the Tribeca Film Festival and the Venice International Film Festival in 2017–2018, *[Draw Me Close](#)* was presented for a limited number of performances in January 2019 at the Young Vic theatre in London.



INSTRUMENT À VENT (*[Wind Instrument](#)*) interactive installation
St-Laurent Metro, Montreal
Etienne Paquette

That same month, the High Commission of Canada in the UK, in partnership with the NFB, hosted a public event at Canada House in Trafalgar Square, with Jordan and key creative staff in attendance to discuss the project and the future of storytelling.

Produced by the NFB and the Quartier des Spectacles Partnership, the *McLarena* installation was the product of the NFB's first collaboration with Canadian Heritage's Celebration and Commemoration Program. Created by Montreal studio Daily tous les jours, *McLarena* invited Ottawa residents and visitors to discover the artistic legacy of one of Canada's animation pioneers, Norman McLaren. More than 7,000 people took part in the installation at the HBC Plaza on George Street in Ottawa's ByWard Market.

Also in Ottawa, the NFB collaborated with the Canadian War Museum to mark the 100th anniversary of the end of World War I. The NFB produced three original short works about the Great War that were featured at the Canadian War Museum as part of the exhibition *Victory 1918*, which ran through to March 31, 2019. The short films *The Tanks of Amiens* and *Currie's Dilemma*, as well as the installation *Mons, the Last Day*, were created using rare archival footage, immersing museum-goers in the last 100 days of the war.

In an exciting move, the NFB also joined forces with the Quartier des Spectacles Partnership, Element AI, Google AI and the Conseil des arts de Montréal (CAM) to offer an unprecedented research and creation residency in Montreal that merges art and artificial intelligence. The residency brought together the cutting-edge expertise of five partners, each a leader in their field, and the creative power of multidisciplinary artists. The residency will address the potential role of artificial intelligence in future urban-development and citizen-engagement initiatives.

Lastly, in 2018–2019, the NFB celebrated its 10th year of partnering with the Governor General's Performing Arts Awards (GGPAA) to produce inspired short portraits celebrating the achievements of the annual GGPAA laureates—Canadian artists recognized for their enduring contribution to the performing arts. Directed by accomplished Canadian filmmakers, the latest crop of shorts was shown at the Governor General's Performing Arts Awards Gala in Ottawa.

The 2018 edition comprised the following eight films:

- > [*The Haunts of Murray McLauchlan*](#), by Toronto-based director, screenwriter and producer Michael McNamara;
- > [*Ginette Laurin: Au centre de la pièce \(Ginette Laurin: Front and Centre\)*](#), by Quebec filmmaker Jean-François Caissy;
- > [*SOLO: A Portrait of Angela Hewitt*](#), by Nova Scotia-based filmmaker and screenwriter Jason Buxton;
- > [*Andrew! Alexander!*](#), by Academy Award® nominee Josh Raskin;
- > [*Geneviève Bujold: Art = vie \(Geneviève Bujold: Art = Life\)*](#), by Montreal-based filmmaker Robin McKenna;
- > [*Tegan and Sara*](#), by Vancouver-based filmmaker Ann Marie Fleming;
- > [*Capturing Captain Canada \(a.k.a. Peter A. Herrndorf\)*](#), by Montreal-based director Tara Johns;
- > [*Florence*](#), co-directed by media artists Mathieu Léger and Thibaut Duverneix.

The [NFB's GGPAA film collection](#), which now totals 84 short films, is produced by the NFB in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation. All the films can be viewed free of charge at [NFB.ca](#).





SOLO: A PORTRAIT OF ANGELA HEWITT
Jason Buxton

2

DIVERSITY AND INCLUSION: AN INTEGRAL PART OF THE NFB'S DNA

Since its inception, the NFB has existed to create audiovisual content that interprets our country and its diversity of voices to Canadians and people around the world. On-screen, the organization has a responsibility to better represent the distinctive perspectives of communities across the country, and to tell engaging stories that foster understanding between all Canadians. Off-screen, it strives to create a respectful and inclusive environment for the creators and staff who work within its walls.

Over the course of the 2018-2019 year, the NFB's Diversity and Inclusion Committee, in consultation with division heads and stakeholders, focussed its efforts on creating the organization's first institutional plan on diversity and inclusion. To ensure staff input and viewpoints are reflected in the plan, and to spark inspiring conversations in the process, the NFB organized a World Café in December 2018. A representative group of employees and creators from across the country took part in this knowledge-sharing forum, where they were able to express their thoughts informally and talk to each other in small groups. The results of these discussions will feed into the upcoming Diversity and Inclusion Plan, which will be published in 2020.

In an effort to promote integrity in the workplace, and in alignment with the Government of Canada's commitment to creating a healthy, respectful, and supportive federal workplace, in June 2018 the NFB adopted a new policy on the prevention and resolution of workplace harassment and violence. This policy is aimed at both employees and external and creative partners with whom the NFB collaborates to produce audiovisual works.

A communications strategy to accompany the policy was also created, and both management and non-management staff participated in anti-harassment training sessions.

GENDER EQUITY

In 2016, the NFB made formal commitments to achieving gender equity in several key areas. In March 2019, three years after launching its gender-parity initiative, the NFB announced that it had achieved its goals with regard to the number of productions directed by women and the percentage of the production budget allocated to women creators. More specifically: 48 percent of NFB works in progress at the time of the announcement were directed by women (38 percent by men and 14 percent by mixed teams), and 44 percent of the NFB's production spending was allocated to works directed by women (35 percent to works directed by men and 21 percent to works directed by mixed teams).

"We're proud of this commitment, of our results, and above all of having kickstarted an industry-wide movement that must continue until parity becomes business as usual. Creating parity also means working toward diversity and inclusion, because women creators come from a variety of backgrounds and places. And indeed, in 2018-2019, 65 percent of NFB works by Indigenous artists were directed by women, and 58 percent of NFB works by artists from diverse ethnocultural backgrounds were directed by women." — **Claude Joli-Coeur, Government Film Commissioner and Chairperson of the NFB.**

The NFB's efforts in promoting gender equity were recognized by Women in Governance, a non-profit organization dedicated to the advancement of women in all spheres of society, which awarded Gold Parity Certification to the NFB at its Annual Recognition Gala in September 2018. The NFB was one of 31 organizations across the country to earn this distinction this year, and the first public cultural institution to receive it. In addition, Women in Animation, an organization that's dedicated to advancing women in the field of animation, honoured NFB Executive Producer Michael Fukushima with a diversity award for his role in promoting gender parity.

IN 2018–2019:

44% OF THE PRODUCTION BUDGET WAS ALLOCATED TO PROJECTS DIRECTED BY WOMEN (35% TO WORKS DIRECTED BY MEN AND 21% TO WORKS DIRECTED BY MIXED TEAMS)

48% OF THE WORKS IN PROGRESS WERE DIRECTED BY WOMEN (38% BY MEN AND 14% BY MIXED TEAMS)

50% OF THE AWARDS RECEIVED WERE GIVEN TO WORKS BY FEMALE DIRECTORS OR CREATORS

Launched in 2018–2019, *Les femmes de métiers* is one of several NFB initiatives designed to support gender-parity objectives. Organized in collaboration with Quebec's Institut national de l'image et du son (INIS), Réalisatrices Équitables, and Femmes du cinéma, de la télévision et des médias numériques (FCTMN), this discussion series aims to inspire more women to pursue careers in the film industry, with four conversations that offer an invaluable up-close look at the experiences of women artists. The first edition brought together cinematographers Nathalie Moliavko-Visotzky, Geneviève Perron and Sarah Salem, and was moderated by NFB Documentary Studio producer Nathalie Cloutier. The panelists and members of the public discussed how women can get their careers off the ground and make their mark in the industry.

"WE'RE PROUD OF THIS COMMITMENT, OF OUR RESULTS, AND ABOVE ALL OF HAVING KICKSTARTED AN INDUSTRY-WIDE MOVEMENT THAT MUST CONTINUE UNTIL PARITY BECOMES BUSINESS AS USUAL."

CLAUDE JOLI-COEUR,
GOVERNMENT FILM COMMISSIONER
AND CHAIRPERSON OF THE NFB

Other NFB initiatives in 2018–2019 aimed exclusively at emerging women filmmakers include *Projet 5 courts* ([5 Shorts Project](#)) and the 10th edition of the [Tremplin](#) competition (see chapter one). As part of its initiative to achieve gender parity in key creative positions such as composer, cinematographer and mixer, almost all-female crews were employed on several NFB projects in production in 2018–2019, including *Because We Are Girls*, *Question Period* and *Lake*.

THE NFB REDEFINES ITS RELATIONSHIP WITH INDIGENOUS PEOPLES

On June 17, 2017, the NFB announced the launch of a three-year [Indigenous Action Plan](#), which responds to the work and recommendations of the Truth and Reconciliation Commission of Canada and Indigenous creators' longstanding concerns about systemic inequities in the existing Canadian production landscape.

Now in the second year of the plan, the NFB is well on its way to achieving production targets that broaden the space for Indigenous-led screen expression at the NFB. The number of Indigenous-directed NFB projects in development or production increased from 30 in 2017-2018 to 40 in 2018-2019. These projects represented 15 percent of overall NFB production spending; thus the NFB delivered on a key commitment in its Indigenous Action Plan one year ahead of schedule.

IN 2018–2019:

**15% OF THE PRODUCTION BUDGET
WAS ALLOCATED TO PROJECTS
BY INDIGENOUS FILMMAKERS
AND ARTISTS**

**10% OF THE WORKS PRODUCED WERE
DIRECTED BY INDIGENOUS PEOPLE**

The NFB works with an Indigenous Advisory Group on the oversight of the implementation of the 33 commitments laid out in the Action Plan. Key activities in 2018-2019 included creating more opportunities for Indigenous crew and crew trainees on NFB productions and making Indigenous stories more accessible to all Canadians through initiatives such as the NFB's online [Indigenous Cinema](#) portal and the [Aabiziingwashi \(Wide Awake\) Indigenous Cinema Tour](#) (see below). As detailed in chapter one of this report, among the notable releases by Indigenous creators in 2018-2019 were Lisa Jackson's interactive VR work, [Biidaaban: First Light](#), which premiered at the Tribeca Film Festival and had its Canadian premiere in Toronto's Nathan Phillips Square, and short films by Délia Gunn and Evelynne Papatie for *Projet 5 courts* ([5 Shorts Project](#)).

Creative incubators specifically designed for Indigenous artists were also launched last year: the Labrador Doc Project for Nunatsiavummiut filmmakers, the [Déranger](#) creative lab for multidisciplinary artists who work in the French language in Winnipeg, and the 12th edition of Hothouse. The NFB's English and French Programs created hands-on mentorship opportunities for four associate producers in different studios to participate in the production of these works.

One of the priorities of the Indigenous Action Plan is to achieve 4 percent Indigenous representation across all levels of the NFB's workforce by 2025. To this end, the NFB partnered with Indigenous Works—a non-profit business recognized for its leadership in workplace inclusion and for facilitating stronger Indigenous inclusion strategies in Canadian corporations—to review its employment practices. Based on this report, as well as a review of best practices by other Indigenous organizations, the NFB will enrich its recruitment strategy to increase its ability to reach qualified Indigenous candidates. It will also improve onboarding, retention, and professional development practices in its workforce.

Many of the commitments outlined in the Indigenous Action Plan aim to connect audiovisual works (both new and classic) by Indigenous artists more broadly with audiences. In an effort to grow the number of community-based screenings, the NFB partnered with several Indigenous and non-Indigenous organizations, in every province and territory, to offer the [Aabiziingwashi \(Wide Awake\) Indigenous Cinema Tour](#). Launched in 2017 in collaboration with media partners APTN, TIFF Bell Lightbox, and the imagineNATIVE Film + Media Arts Festival, the tour had a stellar first year and was extended through to 2019, with recent titles being added to the offering as they are launched.

Also worth noting is the NFB's partnership with Luminato, Toronto's international arts festival, to incorporate a screening of the first Indigenous-directed film to be made at the NFB, Willie Dunn's [The Ballad of Crowfoot](#), into *BIZIINDAN!*, a musical performance curated by Denise Bolduc and featuring artists at the forefront of the Indigenous global revolution. *BIZIINDAN!* will take place in June 2019.

Extending the Aabiziingwashi tour into the educational sector, the NFB created [Indigenous Cinema in the Classroom](#), a series of four playlists grouped by student age recommendation and professional development themes for teachers. These playlists offer educators, students, and parents the opportunity to watch films selected from the NFB's collection of more than 300 Indigenous-made works.

Also intended for the educational sector, the NFB created a playlist of films from its Indigenous collection in several Indigenous languages—Inuktitut, Nakota (Assiniboine), Kanien'ké:ha (Mohawk), Cree, and Atikamekw—with the goal of contributing to the preservation and revitalization of these languages.

The NFB is one of the world's most important repositories of Indigenous cinema, and in 2018–2019 one of the landmark documentaries in its collection, Alanis Obomsawin's [Kanehsatake: 270 Years of Resistance](#), celebrated the 25th anniversary of its release. The film chronicles the historic stand-off between the Kanien'kéha (Mohawk) people, the Quebec police and the Canadian army during the 1990 Oka Crisis, and has been seen by audiences around the world, winning over a dozen international awards and making history at the Toronto International Film Festival, where it became the first documentary ever to win the Best Canadian Feature award. Jesse Wenté, Director of Canada's Indigenous Screen Office, has called it a "watershed film in the history of First Peoples cinema." To mark the anniversary, Hot Docs 2018 presented a special screening and discussion with Alanis Obomsawin, one of Canada's most distinguished filmmakers.

In 2018, Ms. Obomsawin completed the Kanien'kéha language version of [Kanehsatake: 270 Years of Resistance](#). This language version was created in partnership with TIFF's Canada on Screen initiative and was screened for the first time last year, on National Indigenous Peoples Day (June 21), at the Rotiwennakehte School in Kanehsatà:ke Mohawk Territory. The event was presented by Kontinóhstats – The Mohawk Language Custodian Association and followed by a panel discussion that included Ms. Obomsawin.

All the films directed by Ms. Obomsawin, who in 2018–2019 entered the 51st year of an illustrious filmmaking career, will be available for viewing on [NFB.ca](#) in fall 2019. The NFB has been working on rights clearances and digitizing these titles to ensure Canadian and international audiences have easy access to this world-renowned director's priceless body of work.

OFFICIAL-LANGUAGE MINORITY COMMUNITIES AND LINGUISTIC DUALITY

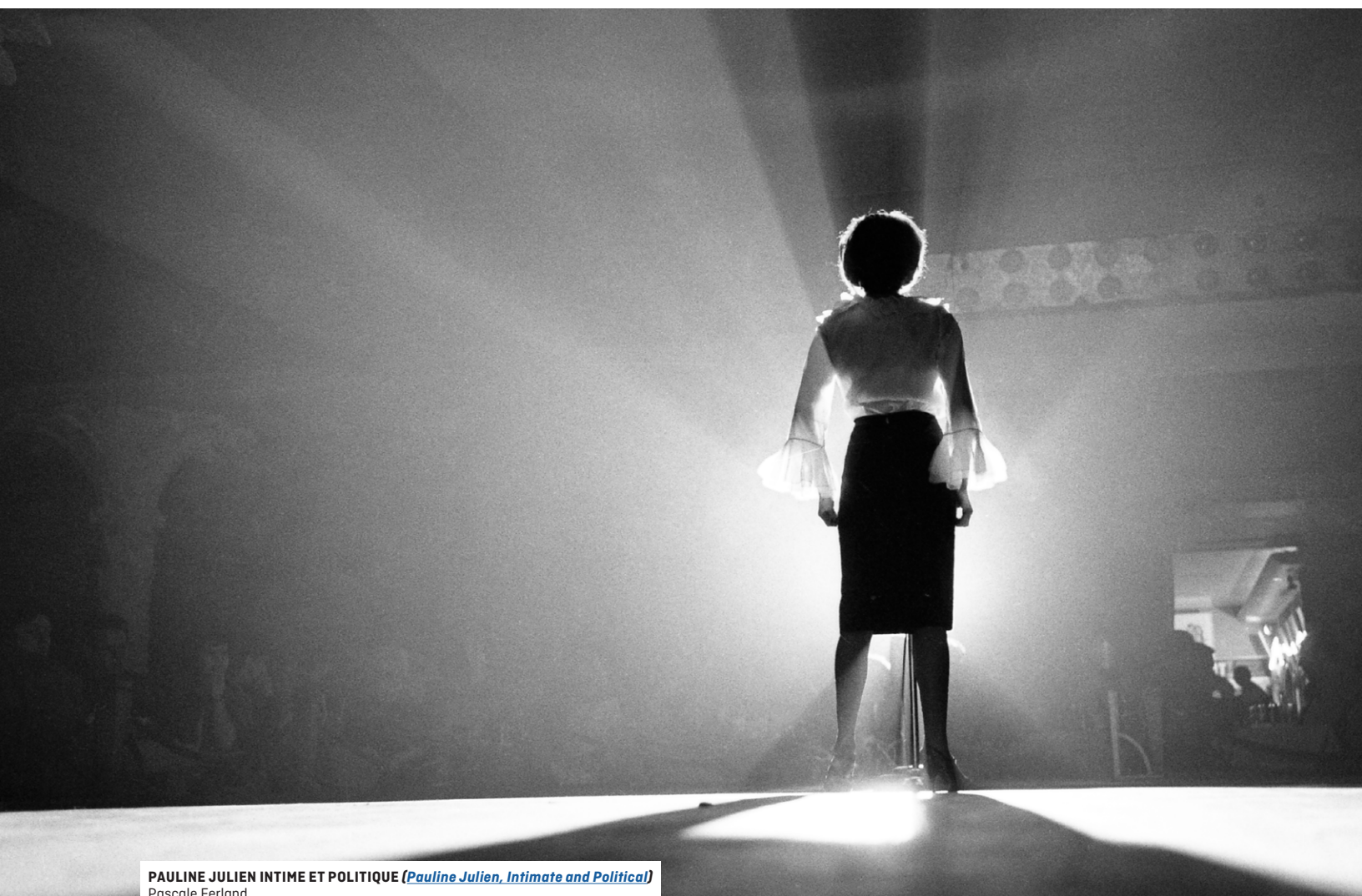
As a federal institution, the NFB is committed to enhancing the vitality of Canada's francophone and anglophone minority communities and supporting their development by encouraging and promoting their contribution to the cultural and artistic wealth of the country. These commitments align with the institution's larger vision of working toward an audiovisual industry that is more inclusive and better represents Canadian society, where the talents of artists from all backgrounds and walks of life can flourish.

In December 2018, the NFB was one of several signatories to renew the multipartite *Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada* for a period of five years. The agreement creates ties between several federal institutions—including, in addition to the NFB and the Department of Canadian Heritage, the National Arts Centre, the Canada Council for the Arts, the Société Radio-Canada, and Telefilm Canada—and the Fédération culturelle canadienne-française (FCCF), which represents more than 20 cultural organizations in Canada's minority French-speaking communities. As part of their mandates, the signatories act collectively, wherever possible, to better respond to the issues that arise in the francophone-minority-community arts and culture sectors.

Soon after the renewal, the NFB held the first bilateral meeting of signatories. Among the organizations attending the meeting were a number of representatives from the FCCF and two of its member groups, the Front des réalisateurs indépendants du Canada (FRIC) and the Alliance des producteurs francophones du Canada (APFC), as well as from Canadian Heritage.

On the Quebec side, the NFB has important ties with anglophone arts and culture communities, represented by the Quebec English-Language Production Council (QEPC) and the English Language Arts Network (ELAN). The NFB held its annual meeting with them in February 2019, during which all parties discussed their intent to renew the *Collaboration Agreement for the Development of Arts and Culture and Heritage in Quebec's Anglophone Communities*, which sunsets on March 31, 2019.

The ongoing relationships with these important organizations and the renewal of the collaboration agreements are milestones on the road to improving our understanding of the realities specific to Canada's minority-language communities and coordinating the actions required to meet their needs. The NFB's efforts underline the importance of language and culture to our collective identity, and help ensure that all Canadians feel they're part of the country's rich social and linguistic fabric.



PAULINE JULIEN INTIME ET POLITIQUE (*Pauline Julien, Intimate and Political*)
Pascale Ferland

3

REACHING AND ENGAGING WITH AUDIENCES

The NFB's mandate includes the role of distributing and promoting the high-quality works it produces—to Canadians as well as audiences around the world. With the proliferation of content and digital platforms over the last decade, the NFB must take steps to facilitate the discoverability of its works, so that Canadian voices and perspectives continue to be seen and heard by audiences everywhere.

In 2018–2019, the NFB continued to harness the potential of new platforms and technologies, to build meaningful relationships with an ever-growing number of viewers. The NFB engaged with Canadians in a variety of ways, including through [NFB.ca](https://nfb.ca) and partner platforms, while strengthening its presence on more traditional platforms and venues such as television broadcasts, theatres, festivals, public screenings, museums, and schools.

AN OVERVIEW OF NFB AUDIENCES

It was a remarkable year: NFB works garnered close to 74 million views in Canada and internationally, surpassing the 68 million views received the previous year, when key results came from projects and events created to commemorate important Canadian anniversaries, such as the 150th anniversary of Confederation, the 100th anniversary of the Battle of Vimy Ridge, and the 50th anniversary of Expo 67. And though the NFB's presence on digital platforms is still a key focus, in 2018–2019 the organization was also active in more traditional media; for instance, there was substantial growth in the number of television views in Canada, which totalled 18.8 million, or an increase of 45.6 percent over the previous year.

Online views (a category that includes NFB Player, interactive productions, and online partners) totalled 48.1 million, a five percent increase over the previous year. These views represented more than two thirds of all views of NFB audiovisual works in 2018–2019, whereas five years ago, online views accounted for only one third of all views. The overall growth in Internet views reflects a broad and enduring trend: consumers of audiovisual content are continuing to spend far more time online.

73.7 MILLION
VIEWS IN CANADA AND AROUND
THE WORLD

48.1 MILLION
VIEWS ON THE INTERNET

18.8 MILLION
VIEWS ON CANADIAN TELEVISION

4.8 MILLION
VIEWS IN THE EDUCATIONAL
AND INSTITUTIONAL SECTORS



ANIMAL BEHAVIOUR
David Fine, Alison Snowden

NFB Player alone, which includes NFB.ca/ONF.ca, the *NFB Films* app and connected TV, accounted for 2.7 million online views, with 4,368 titles available for free streaming, including 315 new ones. The total number of views of all NFB interactive online experiences (including 11 new apps and 2 new websites) was 1.5 million. In all, NFB-owned properties generated a total of 4.2 million views.

The most views of NFB productions online were once again in the online partner category, with a total number of 44 million in 2018-2019. There were 39 million views of NFB content on YouTube alone, and a notable increase in international YouTube views of NFB works. The second-largest number of online partner views occurred on Facebook, with over three million, while Amazon Prime has quickly proven to be very successful, generating 1.2 million global views in the first full year of its partnership with the NFB, placing it third in the number of online partner views.

The NFB continually strives to find innovative ways to create and distribute its works, to better engage with Canadian audiences that are younger, more diverse, and more connected to the world. In 2018-2019, special efforts were made to attract larger audiences and increase interaction with them through the publication of dynamic content. The NFB was especially active on YouTube, Facebook, Twitter and Instagram, engaging in direct conversations with users and sparking discussions through its works. As a result, there was a 60 percent increase in both the number of impressions (13 million) and engagement actions (121,000) among NFB audiences on Twitter, and the number of Instagram followers doubled compared to the previous year (reaching 11,000 by the end of 2018-2019). On Facebook, NFB.ca/ONF.ca pages solicited more than four million engagements (comments, shares, likes, clicks).

NEW DISTRIBUTION STRATEGIES FOR NFB WORKS

To maintain its close relationship with audiences, the NFB must continually adapt to their changing consumption habits while ensuring its works are more easily and rapidly available online. In 2018-2019, the NFB continued to adopt new distribution and marketing strategies, making some films available on online platforms (NFB.ca/ONF.ca, YouTube, Facebook) in the shortest timeframe possible after their festival screenings or theatrical releases. The results were promising: the number of online views went up for titles that had been recently released, by 30 percent compared to the previous year, reaching 300,000 views on NFB.ca/ONF.ca. For example, the Oscar®-nominated animated short *Animal Behaviour*, which was available for free online in Canada for two weeks prior to the Academy Awards ceremony, became one of the most-watched titles of the year, with over 30,000 views on NFB.ca. Another successful online release was *Pauline Julien, intime et politique* (*Pauline Julien, Intimate and Political*), which was made available free of charge at NFB.ca on November 5, only a few weeks after its worldwide release, and two days after its initial broadcast on ICI ARTV. The film was shared more than 400 times on Facebook.

In addition, two projects were launched primarily for online audiences: the five films comprising the third edition of the *Projet 5 courts* (*5 Shorts Project*), which generated more than 100,000 views, and the nine-part docudrama *True North: Inside the Rise of Toronto Basketball*, which contributed greatly to the increase in YouTube views by Canadians, receiving a total of 140,000 views.

Among the most successful non-linear productions launched in 2018-2019 were the educational mobile game *Clit-moi* (*Clit-me*), which generated over 350,000 online sessions, and the *East of the Rockies* app, which was downloaded more than 110,000 times.

CONNECTING WITH BROADER AUDIENCES

Much like in the days when the NFB's travelling projectionists went from town to town holding screenings for the public, the organization today continues to connect with Canadians from all walks of life, facilitating dialogue around important works. In 2018-2019, the NFB was present at festivals and public screenings and partnered with many communities to promote its films and reach a broad segment of the population. Overall, public screenings received close to 600,000 views, while public installations attracted 463,000 views.

The most substantial engagement with audiences took place at public screenings and theatrical launches, where directors were in attendance to introduce their films and interact with filmgoers. As noted in chapter one, there were several successful launches last year—for feature documentaries including *Pauline Julien, intime et politique* (*Pauline Julien, Intimate and Political*) and *What Is Democracy?*—in cities across Canada.

As part of its programming contribution to the annual *Rendez-vous de la francophonie* (RVF), and to mark the 50th anniversary of the *Official Languages Act*, the NFB showed the recent, acclaimed feature-length documentary *La Part du diable* (*The Devil's Share*), in addition to offering three programs of animated films that reflect the cultural diversity of the Canadian Francophonie. A total of 264 NFB screenings were held throughout the country for the RVF, reaching some 7,000 people, a 20 percent increase in audience numbers compared to 2017-2018.

Partnerships with organizations across the country have helped the NFB grow its community-based screenings: the *Aabiziingwashi (Wide Awake) Indigenous Cinema Tour* is a perfect example. With partners like APTN, TIFF Bell Lightbox, and the imagineNATIVE Film + Media Arts Festival, the tour had a tremendously successful second year, offering 600 screenings, for a total of 1,300 since its launch in 2017.

Leveraging the success of the *Wide Awake* tour, the NFB partnered with the Canadian Commission for UNESCO, Library and Archives Canada, the Canadian Federation of Library Associations' Indigenous Matters Committee, the National Centre for Truth and Reconciliation, and public libraries across Canada to offer *Let's Talk About Reconciliation*, a series of dialogues whose primary goal is to strengthen ties between Indigenous and non-Indigenous people. The dialogues were organized around the screening of an NFB film directed by an Indigenous artist, and libraries selected the film from the list of titles in the *Wide Awake* tour.

The *NFB Film Club* is yet another example of a community-gathering initiative. It was created in 2010, in partnership with Canada's public libraries, to make the NFB's collection more accessible to Canadians in all parts of the country. The *Film Club* offers free seasonal programming and promotional material to libraries so that they can hold screenings for their patrons. The network of participating public libraries has grown consistently and now numbers more than 600 across the country, an increase of approximately 40 percent over the previous year. In all, 1,500 screenings were held, providing opportunities for families and community members to come together, converse and learn more about the issues that matter to them. In addition, the *Film Club* offered a compilation of short films to 200 libraries as part of the TD Summer Reading Club program, developed by the Toronto Public Library in partnership with Library and Archives Canada and sponsored by the TD Bank Group. Through this program specifically geared towards young audiences, libraries organized 900 screenings of NFB films from April to August 2018, reaching an audience of 18,000 people.

Museum and other public installations also continued to draw large audiences: highlights included the works featured as part of the *Victory 1918* exhibit at the Canadian War Museum, which received 38,000 visits, and the virtual reality installation *Biidaaban: First Light*, which drew 13,000 on-site experiences, in Canada and abroad.

Also in 2018-2019, the NFB had a special opportunity to connect with audiences when it opened the doors of its headquarters to the public for the first time in almost 30 years. Held on September 30, roughly one year ahead of the NFB's scheduled move to its new head office in Montreal's Quartier des Spectacles, the NFB Open House was part of the annual Journées de la culture festivities, and was organized in collaboration with Héritage Montreal. Members of the public—ranging from cinephiles to casual movie-goers, young families to grandparents—got a rare behind-the-scenes look at the NFB creative process, as well as the opportunity to interact with NFB creators and staff. There were guided tours of the legendary studios at 3155 Côte-de-Liesse Road, and special activities included a live demonstration of sound mixing with Luc Bourdon, director of *La Part du diable* (*The Devil's Share*), accompanied by his sound crew. The Open House attracted more than 1,600 visitors and resonated online thanks to a number of Facebook Live events, reaching an audience of 17,000 social media users.

RISING TO THE CHALLENGES OF EDUCATION IN THE 21ST CENTURY

For eight decades, the NFB has been a trusted resource for Canadian educators, providing audiovisual content to schools across the country in both official languages. Through [CAMPUS](#), the NFB's online educational streaming portal, teachers from coast to coast to coast have access to a rich collection of films, interactive works and learning materials that help to foster media literacy and global citizenship. Created with the needs of today's learners in mind, these resources can be accessed from anywhere, at any time. A number of improvements were made to [CAMPUS](#) during the 2018-2019 fiscal year, among them, a redesign of study guides and the creation of mini-lessons and playlists, including a playlist of films subtitled in various Indigenous languages. A licensing agreement with the Quebec Ministry of education was signed as well, giving an additional 1.25 million students access to [CAMPUS](#)—and bringing the total to 3.7 million users across the country.

As technology evolves, the NFB's content-delivery methods have also evolved to meet the challenges of education in the 21st century. The NFB has long sought to provide a learning destination that inspires, engages, and stimulates creativity. To this end, a few years ago the organization took on an ambitious task: to deliver a new and challenging educational offer whose key components would be inquiry-based learning and NFB storytelling expertise.

The most significant event for the Education team in 2018-2019 was the launch of [Ocean School](#), an early milestone in the NFB's new educational offer. This groundbreaking online experience transforms how we learn about and engage with the ocean. Founded by the NFB and Dalhousie University, [Ocean School](#) operates in partnership with Ingenium – Canada's Museums of Science and Innovation and, within Dalhousie, under the auspices of the Ocean Frontier Institute. The project also received support from a variety of partners, including Fisheries and Oceans Canada and the Nova Scotia Department of Education and Early Childhood Development.

This NFB flagship product uses leading educational technologies and compelling storytelling techniques to immerse youth in the world of ocean science and culture. [Ocean School](#) already boasts almost 100,000 online sessions in 2018-2019, and it received a 2019 Numix award in the Interactive Production – Youth category.

THE MOST SIGNIFICANT EVENT FOR THE EDUCATION TEAM IN 2018–2019 WAS THE LAUNCH OF [OCEAN SCHOOL](#), AN EARLY MILESTONE IN THE NFB'S NEW EDUCATIONAL OFFER.

In 2019-2020, the NFB's educational offer will expand to include two new online digital-learning programs: [Media School](#) and [The Learning Lodge](#) (formerly called Indigenous Voices and Reconciliation). These educational resources are part of the strategic vision the NFB is implementing to ensure it continues to be a leader in the Education sector.



OCEAN SCHOOL
Production still

4

AN ORGANIZATION WITH AN EYE TO THE FUTURE

COUNTDOWN TO ÎLOT BALMORAL

The long-anticipated relocation of the NFB's head office to Îlot Balmoral, located in the heart of Montreal's Quartier des Spectacles, is one of the key components of the organization's ongoing transformation into a public cultural institution that's more flexible and dynamic, and that can better deliver on its mandate while better serving Canadians.

Construction of the building that will house NFB headquarters continued in 2018-2019, and interior work began over the winter. The staff move is scheduled for fall 2019, and an official inauguration and open house are being planned for early 2020, when the NFB Public Space on the ground floor and a theatre will be ready for visitors.

With only a few months now left until the move, head office employees from every sector of the NFB are engaged in the planning process. The 15 internal sub-committees formed in 2016-2017 to cover all aspects of the relocation continued their preparatory work—everything from approving the final design of the NFB Public Space and naming conference rooms, to selecting artefacts to be displayed in the new building and calling for tenders for furniture and movers.

As communication is especially crucial in the final phases of this complex project, representatives from each of the sub-committees have been meeting on a weekly basis. The NFB has also developed plans to support change management, and employees who've been designated as change agents have deployed an internal communications strategy, updating staff at monthly presentations dubbed "Balmoral Tuesdays." In addition, the organization has been publishing a regular e-newsletter that addresses move-related topics and questions.

A change-management team has also been created to support staff and creators as they make the transition to the new headquarters and an open-concept office, and to help familiarize them with the new location. The team also organized events to bid farewell to both the current headquarters at 3155 Cote-de-Liesse Road and staff who will not be relocating to the new building.

In addition, the NFB continued to implement *In It Together*, a multi-year workplace-transformation initiative prompted by the impending historic move of its headquarters, and launched in 2016 with the goal of creating a modern work environment that fosters greater connectivity and collaboration among staff. Action plans based on *In It Together* principles were developed and deployed by staff over the course of 2017-2018. The following year, three multidisciplinary teams attended workshops to discuss specific issues, provide recommendations and work on implementing solutions. Three initiatives resulting from these workshops were launched in 2018-2019: *Mosaïk*, a newsletter made by and for NFB employees that aims to reflect their diverse experiences, interests, and opinions; Project Hive, a platform and tool for employees that outlines best practices for every phase of a project, from the initial briefing meeting to post-mortems, while seeking to ensure lessons learned are shared among staff; and Paperlite, which seeks to raise employee awareness about the reduction or elimination of paper documents in the workplace, and to implement lasting changes that encourage low-waste practices.

RELOCATION OF THE CONSERVATION ROOM

The NFB is the steward of a heritage collection of audiovisual works with immense cultural and historical significance. In order to ensure the permanence and accessibility of this priceless collection, now and for future generations of Canadians and audiences everywhere, the conservation room that houses the NFB's visual archives—as well as its digitization and conservation activities—will be relocated in tandem with the move of the NFB's head office. In 2018-2019, the NFB worked with Public Services and Procurement Canada to select the location of the new conservation room (Cousens Street, in the Montreal borough of Saint-Laurent) and the construction company that will be in charge of building it (the Montoni Group).

With the architectural and design plans finalized and approved, the process is now moving full steam ahead. The NFB's technology team has also reviewed the technological infrastructure that will link the new headquarters to the conservation room, and detailed planning for the physical move of the vault elements and specialized equipment is underway. The relocation is now scheduled to begin on October 1, 2019.

TECHNOLOGICAL INNOVATION

The NFB's innovative approach to digitizing, restoring and preserving its audiovisual works has long been recognized by the media and entertainment industries, both in Canada and internationally. Now in its third year of implementing its 2016-2020 Technology Plan, the NFB is fully engaged in the renewal of its audiovisual and corporate technologies, with a focus on supporting innovation in the production and distribution of its audiovisual works so that the entire organization can operate in a fully digital ecosystem. As set out in the plan's objectives, in 2018-2019 the NFB completed the digitization of its active film collection, just in time for the relocation of its head office.

Also in preparation for the move, the NFB's research and development team focussed their resources on building the production and post-production infrastructure that will be used at the new headquarters, as detailed in the Technology Plan. Among these activities was the acquisition of equipment that meets current audiovisual industry standards, including a pilot project involving a high-speed network link connecting the NFB's production studio in Toronto, the conservation room, and NFB headquarters, allowing access to and distribution of projects in digital format. This production-dedicated link will permit NFB staff to share production equipment, and provide assistance to the creative teams through the processing of audiovisual files. In addition, to ensure the transition to the new headquarters is as smooth as possible and to minimize production shut-down periods, the NFB's technical resources staff developed a post-production schedule for equipment disconnection, relocation and re-connection based on available resources and production needs during the move. The timeline has been communicated to staff, and training on the new equipment has already been scheduled.

Innovation requires a flexible, state-of-the-art infrastructure capable of supporting emerging formats for production and distribution as well as the workflows and high volumes of information that come with them. With the proliferation of these new formats (immersive experiences, virtual reality, 4K, 8K), the demand for digital storage has grown exponentially, while analogue media (such as film reels and video tapes) have become all but obsolete. The NFB has studied different optimization and storage-orchestration strategies to meet the new demands for space and processing speed. This optimization requires new technologies and interconnections among different storage systems to maintain a flexible storage infrastructure that's cost effective and easy to access. The NFB's highly successful partnership with leading software vendor Atempo has been renewed for another 10 years, focussing this time on storage-use analytics to identify data storage and movement strategies that will best meet the needs of the NFB's future multi-site storage architecture and modified workflows.

As part of its ongoing efforts to find innovative means of increasing productivity and efficiency, the NFB formed a technology partnership with company Thinklogical that will allow the organization to simplify interconnectivity and optimize computer resources for production and post-production, while maintaining the highest ergonomics standards in its workplace and providing quality equipment to its creators. The partnership will give staff remote access to the new building's computers while offering high-performance video signals.

Changes in web technology, such as the impending discontinuation of support for Adobe Flash Player, pose challenges to preserving and providing sustained access to the NFB's collection of more than 100 interactive digital platforms and web-based artworks. Finding a means of archiving and replaying the interactive version of a project initially conceived for the web is instrumental to ensuring it will be safeguarded for generations to come. In December 2018, the NFB and Rhizome announced a collaboration to address this challenge. Through this partnership, software developers will enhance the technical capacity of Webrecorder, Rhizome's open-source web-archiving platform, to share fully interactive, high-fidelity archival copies of contemporary and legacy websites. The enhancements will make Webrecorder an ideal tool for meeting the NFB's needs, while all users of this platform will also benefit from this collaboration.

FINANCIAL-MANAGEMENT TRANSFORMATION

With a view to modernizing administrative processes and complying with Government of Canada directives to establish a government-wide financial system, in 2018-2019 the NFB began the migration of its financial and material resource-management systems to the SAP platform.

The implementation of this system, which began in April, was a sizable challenge and required many changes in work methods. A team dedicated to this process provided support, trained employees, and organized regular meetings to identify issues, develop solutions and communicate them to all users.

Employees are adjusting gradually to the new system and the new workflows associated with it. The goals of this integrated digital system are to improve the NFB's overall financial-management processes, reduce its paper waste, and contribute to the organization's transition to a fully digital workplace.





ÎLOT BALMORAL, FUTURE NFB HEADQUARTERS
Quartier des Spectacles, Montreal

AWARDS AND HONOURS





LOVE, SCOTT
Laura Marie Wayne

In 2018–2019, the NFB received 59 awards in Canada and 65 abroad, for a total of 124 honours, which is well above the organization's annual average over six years. NFB documentaries received 45 awards and NFB animated works received 54 awards.

A TOTAL OF 124 HONOURS

59 AWARDS IN CANADA

65 AWARDS ABROAD

Of the NFB films released in 2018–2019, the most awarded title was the Oscar®-nominated short *Animal Behaviour*, with a total of 10 awards, among them, the Canadian Screen Award for Best Animated Short, and Best Comedy (1st Place) and Best Direction at the Los Angeles Animation Festival. *Love, Scott* received six awards, while *What Walaa Wants* received five, including the DGC Special Jury Prize – Canadian Feature Documentary at the prestigious Hot Docs festival.

Virtual reality productions *Museum of Symmetry* and *Biidaaban: First Light* were recognized in Canada and the US with three prestigious awards each, including Best Immersive Experience – Fiction and Best Virtual Reality Game respectively at the Canadian Screen Awards, while *East of the Rockies* was the Apple Store's App of the Day on March 19, 2019.

NFB staff received four important honours. Alanis Obomsawin was the recipient of the Directors Guild of Canada's Honourary Life Member Award and the Prix du Zonta Club – Femme de cinema from the Festival du Film Canadien in Dieppe, France. Other NFB representatives were also recognized for their commitment to advancing gender parity in the media arts: the Government Film Commissioner and NFB Chair, Claude Joli-Coeur, received the Prix Allié des femmes from Femmes du cinéma, de la télévision et des médias numériques (FCTMN), and the Executive Producer of the English Program's Animation Studio, Michael Fukushima, received the Women in Animation Diversity Award.

BONE MOTHER
Dale Hayward, Sylvie Trouvé

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

ANGRY INUK

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)

Audience Choice Award for 2017

Cinema Politica
Montreal, Canada
May 24, 2018

DocsBarcelona of the Month Audience Award

DocsBarcelona of the Month
Barcelona, Spain
May 27, 2018

ANIMAL BEHAVIOUR / ZOOTHÉRAPIE

D. DAVID FINE, ALISON SNOWDEN

P. MICHAEL FUKUSHIMA

Grand Prize

Anima Mundi
Rio de Janeiro, Brazil
August 5, 2018

Audience Choice Best Short Film Award

Cinefest
Sudbury, Canada
September 23, 2018

Prix animé TVA Abitibi-Témiscamingue

Festival du cinéma international
en Abitibi-Témiscamingue
Rouyn-Noranda, Canada
November 1, 2018

Audience Award in the competitive section

"Best of International Animation"
International Weekend of Animation
Wiesbaden, Germany
November 4, 2018

Audience Award – with a cash prize of 500 euros

Festival Court, c'est COURT!
Cabrière d'Avignon, France
November 18, 2018

Audience Choice Award

International Film Festival "Etiuda & Anima"
Krakow, Poland
November 26, 2018

Best Comedy

Los Angeles Animation Festival
Los Angeles, USA
December 2, 2018

Best Direction

Los Angeles Animation Festival
Los Angeles, USA
December 2, 2018

Audience's International Grand Prix – with a cash prize of 1,000 euros

Festival international d'animation Ciné court animé
Roanne, France
March 24, 2019

Best Animated Short

Canadian Screen Awards
Toronto, Canada
March 31, 2019

ARTISANS DE L'ATELIER, LES / ARTISANS, THE

D. DANIEL LÉGER

P. DOMINIC DESJARDINS, JAC GAUTREAU

Award La vague Léonard-Forest – Best Acadian

Medium Length or Feature Documentary
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 23, 2018

BEAUTY

D. CHRISTINA WILLINGS
P. SHIRLEY VERCROYSE

People's Choice Award for Best Short
Vancouver Queer Film Festival
Vancouver, Canada
August 19, 2018

Honorable Mention
Oslo/Fusion International Film Festival
Oslo, Norway
September 23, 2018

Audience Choice Award
Reel Pride Film Festival
Winnipeg, Canada
October 14, 2018

Best Short Documentary
Providence Children's Film Festival
Providence, USA
February 28, 2019

BEYOND ICE / AU-DELÀ DES GLACES (INSTALLATION)

D. GERONIMO INUITQ, ÉTIENNE PAQUETTE
P. AILSA BARRY (CANADIAN MUSEUM OF NATURE), HUGUES SWEENEY (NFB)

Gold MUSE Award, Multimedia Installations
MUSE Awards
Phoenix, USA
May 9, 2018

BIIDAABAN: FIRST LIGHT (VR EXPERIENCE)

D. LISA JACKSON
P. DANA DANSEREAU (NFB), JASON LEGGE (JAM3), ROB MCLAUGHLIN (NFB)

Best Virtual Reality Film
Tacoma Film Festival
Tacoma, USA
October 11, 2018

Best Interactive
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 21, 2018

Best Immersive Experience – Fiction
Canadian Screen Awards
Toronto, Canada
March 31, 2019

BIRTH OF A FAMILY

D. TASHA HUBBARD
P. DAVID CHRISTENSEN, BONNIE THOMPSON

Kathleen Shannon Award
Yorkton Film Festival
Yorkton, Canada
May 27, 2018

BONE MOTHER

D. DALE HAYWARD, SYLVIE TROUVÉ
P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ

Bronze Award for Best Canadian Short Film
Toronto After Dark Film Festival
Toronto, Canada
October 19, 2018

Bronze Skull
Morbido Film Festival
Mexico City, Mexico
November 10, 2018

CATERPILLARPLASTY

D. DAVID BARLOW-KRELINA
P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ

Special Mention of the Ecumenical Jury
International Short Film Festival Oberhausen
Oberhausen, Germany
May 8, 2018

EAST OF THE ROCKIES

D. JASON LEGGE, DIRK VAN GINKEL
P. ROBERT MCLAUGHLIN (NFB), MEDIA RIDHA (JAM3)

App of the Day (March 19, 2019)
Apple Store
Cupertino, USA
March 19, 2019

ENNEMI / ENEMY, THE (AR APP)

D. KARIM BEN KHELIFA
P. LOUIS-RICHARD TREMBLAY

CMF Grand Prize
NUMIX Awards
Montreal, Canada
May 17, 2018

Immersive Production Award – Cultural Production
NUMIX Awards
Montreal, Canada
May 17, 2018

ENNEMI / ENEMY, THE (VR INSTALLATION)

D. KARIM BEN KHELIFA
P. FABIEN BARATI (EMISSIVE), MARIE-PIER GAUTHIER (NFB), EMMANUEL GUERRIERO (EMISSIVE), CHLOÉ JARRY (CAMERA LUCIDA PRODUCTIONS), LOUIS-RICHARD TREMBLAY (NFB)

SENSible Award
Geneva International Film Festival
Geneva, Switzerland
November 10, 2018

ÉTREINTES / EMBRACED

D. JUSTINE VUYLSTEKER
P. EMMANUELLE LATOURRETTE (OFFSHORE), FABRICE PRÉEL-CLÉACH (OFFSHORE), JULIE ROY (NFB), RAFAEL ANDREA SOATTO (OFFSHORE)

Best Classic Animation
Los Angeles Animation Festival
Los Angeles, USA
December 2, 2018

Special Jury Mention
GLAS Animation Film Festival
Berkeley, USA
March 24, 2019

FEMME CANON, LA / CANNONBALL WOMAN, THE

D. DAVID TOUTEVOIX, ALBERTINE ZULLO
P. CLAUDE BARRAS (HÉLIUM FILMS),
JÉRÔME DUC-MAUGÉ (PARMI LES
LUCIOLES FILMS), MICHAEL FUKUSHIMA
(NFB), MARAL MOHAMMADIAN (NFB)

Best Swiss Award
FANTOCHE International Animation Film Festival
Baden, Switzerland
September 9, 2018

FREAKS OF NURTURE

D. ALEXANDRA LEMAY
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

Best Comedy Short
New York City Short Film Festival
New York, USA
October 20, 2018

Audience Award, Short Film
Cinequest
San Jose, USA
March 17, 2019

HEDGEHOG'S HOME

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

Colour Box Audience Award
Flatpack Festival
Birmingham, UK
April 22, 2018

Grand Prix
European Youth Festival of Animated Film
Jagodina, Serbia
September 16, 2018

ECFA Prize
Biennale of Animation
Bratislava, Slovakia
October 12, 2018

Special Mention from the Children's Jury
Primanima
Budaörs, Hungary
October 27, 2018

Audience Choice Award in the Animated
Shorts program
LOFT Film Festival
Tucson, USA
November 9, 2018

HOLY ANGELS

D. JAY CARDINAL VILLENEUVE
P. SELWYN JACOB, SHIRLEY VERCROYSSSE

Founder's Award ex-aequo with *Run as One:*
The Journey of the Front Runners
Yorkton Film Festival
Yorkton, Canada
May 27, 2018

Indigenous Award
Yorkton Film Festival
Yorkton, Canada
May 27, 2018

Special Mention for the Best Short Film
First Peoples' Festival (Land InSights)
Montreal, Canada
August 15, 2018

Best Alberta Short Documentary
Edmonton International Film Festival
Edmonton, Canada
October 6, 2018

HOMESTAY (VR EXPERIENCE)

D. PEDRO BARROSO, JAM 3, NFB DIGITAL
STUDIO, PAISLEY SMITH
P. LOC DAO (NFB), JASON LEGGE (JAM3),
ROBERT MCLAUGHLIN (NFB), MEDIA RIDHA
(JAM3)

BC Audience Choice Award –
VIFF Immersed Exhibition
Vancouver International Film Festival
Vancouver, Canada
October 12, 2018

INVISIBLE WORLD [APP]

D. TYLER ENFIELD, GALEN SCORER
P. DAVID CHRISTENSEN, DANA
DANSEREAU, BONNIE THOMPSON

Mobile Sites & Apps: Best Visual
Design – Function category
Webby Awards
New York, USA
May 14, 2018

J'AIME LES FILLES / I LIKE GIRLS

D. DIANE OBOMSAWIN
P. MARC BERTRAND, JULIE ROY

Best Short Fiction Film
Mostra La Ploma
Valencia, Spain
June 10, 2018

KYMA - ONDES EN PUISSANCE / KYMA – POWER OF WAVES

D. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Janus Directors Award
FullDome Festival
Jena, Germany
May 26, 2018

Best Immersive Experience Award
Macon Film Festival
Macon, USA
August 19, 2018

RÉALS Award – Non-Dramatic Work
Association des réalisateurs et réalisatrices
du Québec
Montreal, Canada
September 26, 2018



LES ARTISANS DE L'ATELIER (*The Artisans*)
Daniel Léger

LABRECQUE, UNE CAMÉRA POUR LA MÉMOIRE / LABRECQUE FROM FILM TO MEMORY

D. MICHEL LA VEAUX
P. NATHALIE CLOUTIER (NFB),
NICOLE HUBERT (CORPORATION DE
DÉVELOPPEMENT ET DE PRODUCTION
ACPAV INC.), COLETTE LOUMÈDE (NFB),
BERNADETTE PAYEUR (CORPORATION
DE DÉVELOPPEMENT ET DE PRODUCTION
ACPAV INC.)

Documentary Award
Festival international du film d'histoire
Pessac, France
November 26, 2018

LEGACIES 150 – FROM JANET WITH LOVE

D. HELENE KLODAWSKY
P. KAT BAULU, ANNETTE CLARKE, LOC
DAO, ROB MCLAUGHLIN, MICHELLE VAN
BEUSEKOM

2nd Prize – Digital Storytelling Contest,
Innovative Storytelling
World Press Photo Multimedia Contest
Amsterdam, Netherlands
April 12, 2018

LOVE, SCOTT

D. LAURA MARIE WAYNE
P. ANNETTE CLARKE

Best Canadian Feature
(Narrative or Documentary)
Inside Out Toronto Lesbian and Gay Film and
Video Festival
Toronto, Canada
June 3, 2018

Jury Award: Best Feature Documentary
North Carolina Gay and Lesbian Film Festival
Durham, USA
August 19, 2018

Jury Prize for Best Documentary Film
Llamale H – Uruguay International LGBTQ
Film Festival
Ciudad de la Costa, Uruguay
October 27, 2018

Jury Award for Best Direction
LesGaiCineMad – Madrid International LGBTI
Film Festival
Madrid, Spain
November 10, 2018

Jury's Special Mention Award
Canadian Film Festival
Dieppe, France
March 31, 2019

Jury's Award TV5 Monde
Canadian Film Festival
Dieppe, France
March 31, 2019

MAMIE

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

Animation Award
PAISAGENS – Sever do Vouga International
Film Festival
Sever do Vouga, Portugal
September 11, 2018

MANIVALD

D. CHINTIS LUNDGREN
P. MICHAEL FUKUSHIMA (NFB), DRASKO
IVEZIC (ADRIATIC ANIMATION), CHINTIS
LUNDGREN (CHINTIS LUNDGRENI
ANIMATSIOONISTUUDIO), JELENA
POPOVIĆ (NFB)

Audience Award
Friss Hus – Budapest International Short Film
Festival
Budapest, Hungary
April 1, 2018



PIGEON VOYAGEUR (Carrier Pigeon)
Marc-Antoine Jacques

Special Animation Mention for Best Animated Short

Aspen Shortfest
Aspen, USA
April 9, 2018

Best Short Film

ANIFILM
Trebon, Czech Republic
May 6, 2018

Special Mention

Countryside Animafest Cyprus
Salamiou, Cyprus
July 21, 2018

Special International Jury Prize

Hiroshima International Animation Festival
Hiroshima, Japan
August 27, 2018

**MON YIDDISH PAPI /
MY YIDDISH PAPI**

D. ÉLÉONORE GOLDBERG

**P. KARINE DUBOIS (PICBOIS
PRODUCTIONS), JULIE ROY (NFB)**

Best Animated Short

Cinema on the Bayou
Lafayette, USA
January 30, 2019

**MUSEUM OF SYMMETRY
(VR EXPERIENCE)**

D. PALOMA DAWKINS

**P. MICHAEL FUKUSHIMA (NFB),
TALI GOLDSTEIN (CASA RARA STUDIO),
MARAL MOHAMMADIAN (NFB)**

Best Out of Body Experience

North Bend Film Festival
North Bend, USA
August 26, 2018

**People's Choice for Interactive
Experience Award**

Festival of International Virtual & Augmented
Reality Stories
Toronto, Canada
September 26, 2018

FWA of the Day

Favourite Website Awards
Litlington, England
January 26, 2019

Best Virtual Reality Game

Canadian Screen Awards
Toronto, Canada
March 31, 2019

NADINE

D. PATRICK PÉRIS

P. MARC BERTRAND, JULIE ROY

Children/Youth Production

Yorkton Film Festival
Yorkton, Canada
May 27, 2018

OUR PEOPLE WILL BE HEALED

D. ALANIS OBOMSAWIN

P. ANNETTE CLARKE, ALANIS OBOMSAWIN

APTN Award

First Peoples' Festival (Land InSights)
Montreal, Canada
August 15, 2018

Prize of the city of Dieppe

Canadian Film Festival
Dieppe, France
March 31, 2019

PART DU DIABLE, LA / DEVIL'S SHARE, THE

D. LUC BOURDON

**P. COLETTE LOUMÈDE, MARIE-ANNE
RAULET**

Best Sound – Documentary Film
Gala Québec Cinéma
Montreal, Canada
June 3, 2018

**Award Luc Perreault/AQCC for Best Quebec Film
– with a cash prize of \$2,000 (Caisse Desjardins
Quartier Latin)**
Rendez-vous Québec Cinéma
Montreal, Canada
March 2, 2019

Best Editing in a Feature-Length Documentary
Canadian Screen Awards
Toronto, Canada
March 31, 2019

PAULINE JULIEN, INTIME ET POLITIQUE / PAULINE JULIEN, INTIMATE AND POLITICAL

D. PASCALE FERLAND

**P. JOHANNE BERGERON, COLETTE
LOUMÈDE**

Audience Award – Feature Film
Festival de cinéma de la ville de Québec
Quebec City, Canada
September 22, 2018

PICTURE THIS

D. JARI OSBORNE

P. ANITA LEE, LEA MARIN

Jury Award for Best Documentary Short
Out on Film
Atlanta, USA
October 1, 2018

PIGEON VOYAGEUR / CARRIER PIGEON

D. MARC-ANTOINE JACQUES

**P. MARIANNE LEVY-LEBLOND (ARTE
FRANCE), HUGUES SWEENEY (NFB)**

Digital Work Award – Cultural Production
NUMIX Awards
Montreal, Canada
May 17, 2018

POINT D'ÉQUILIBRE / A DELICATE BALANCE

D. CHRISTINE CHEVARIE-LESSARD

**P. NATHALIE CLOUTIER (NFB), CHANTAL
LAFLEUR (PRODUCTIONS AVENIDA),
COLETTE LOUMÈDE (NFB), GENEVIÈVE
THIBERT (PRODUCTIONS AVENIDA)**

Women Inmates' Award
Montreal International Documentary Festival
Montreal, Canada
November 18, 2018

PREMIÈRES ARMES / FIRST STRIPES

D. JEAN-FRANÇOIS CAISSY

P. JOHANNE BERGERON, COLETTE LOUMÈDE

**La Vague Award for Best Medium Length
or Feature Film Documentary**
Festival international du cinéma francophone
en Acadie
Moncton, Canada
November 23, 2018

PURETÉ DE L'ENFANCE, LA / SWEET CHILDHOOD

D. ZVIANE

**P. MARC BERTRAND (NFB), RON DYENS
(SACREBLEU PRODUCTIONS), JULIE ROY
(NFB)**

**Audience Award for Best Short All Categories –
with a cash prize of \$1,000**
Festival de courts métrages Images en vues
Îles-de-la-Madeleine, Canada
November 10, 2018

ROAD FORWARD, THE

D. MARIE CLEMENTS

P. SHIRLEY VERCROYSSSE

**Best Cinematography, Feature Length
Documentary**
Leo Awards
Vancouver, Canada
May 26, 2018

Best Direction
Leo Awards
Vancouver, Canada
May 26, 2018

Best Editing, Feature Length Documentary
Leo Awards
Vancouver, Canada
May 26, 2018

Best Feature Length Documentary
Leo Awards
Vancouver, Canada
May 26, 2018

Best Screenwriting
Leo Awards
Vancouver, Canada
May 26, 2018

ROXHAM [VR EXPERIENCE]

D. MICHEL HUNEAULT

**P. HUGUES SWEENEY (NFB), GENEVIÈVE
TREPANIER (DPT.)**

FWA of the Day (April 10, 2018)
Favourite Website Awards
Litlington, England
April 10, 2018

SKIN FOR SKIN

D. CAROL BEECHER, KEVIN D.A. KURYTNIK

**P. CAROL BEECHER (FIFTEEN POUND PINK
PRODUCTIONS), DAVID CHRISTENSEN
(NFB), BONNIE THOMPSON (NFB)**

Best from Away Award
FAVA FEST – Film and Video Arts Society
of Alberta
Edmonton, Canada
April 21, 2018

Best Animated Production or Series

Alberta Motion Picture Industries Association
(AMPIA)
Calgary, Canada
April 27, 2018

Best Director, Drama Under 30 Minutes

Alberta Motion Picture Industries Association
(AMPIA)
Calgary, Canada
April 27, 2018

Best Overall Sound, Drama Under 30 Minutes

Alberta Motion Picture Industries Association
(AMPIA)
Calgary, Canada
April 27, 2018

Animation

Yorkton Film Festival
Yorkton, Canada
May 27, 2018

Best of Fest

Yorkton Film Festival
Yorkton, Canada
May 27, 2018

Special Distinction Award

International Cartoon & Animation Festival
(SICAF)
Seoul, Korea
August 26, 2018

Audience Award

Conscious Cartoons International Animation
Festival
Vashon, USA
September 16, 2018

SONG AND THE SORROW, THE**D. MILLEFIORE CLARKES**

**P. ANNETTE CLARKE, ROHAN FERNANDO,
PAUL MCNEILL**

Best Atlantic Short Documentary

FIN: Atlantic International Film Festival
Halifax, Canada
September 20, 2018

Atlantic Filmmaker Award

Lunenburg Doc Fest
Lunenburg, Canada
September 23, 2018

Best Documentary

Silver Wave Film Festival
Fredericton, Canada
November 11, 2018

**SPACE WE HOLD, THE
(WEBSITE)****D. TIFFANY HSIUNG, CHRISTOPHER KANG,
PATRICIA LEE**

**P. ANITA LEE (NFB), PATRICIA LEE (CULT
LEADER), DAVID OPPENHEIM (NFB)**

**Digital Dozen – Breakthroughs in
Storytelling Awards**

Columbia University School of the Arts' Digital
Storytelling Lab
New York, USA
April 4, 2018

Interactive Documentary

Peabody-Facebook Futures of Media Awards
New York, USA
May 18, 2018

SUJET, LE / SUBJECT, THE**D. PATRICK BOUCHARD**

P. JULIE ROY

**MTL GRANDE Award – Best Quebec Short –
with a cash prize of \$5,000 in equipment rental
services and \$1,000 in online editing services
from Beebop Studios**

Festival Longue Vue sur le court
Montreal, Canada
June 3, 2018

SICAF Choice Award

International Cartoon & Animation Festival
(SICAF)
Seoul, Korea
August 26, 2018

Guy-L. Côté Award for Best Canadian Animation

Sommets du cinéma d'animation
Montreal, Canada
November 25, 2018

**Best Short Animation – with a cash prize
of \$1,500 (Caisse de la Culture)**

Rendez-vous Québec Cinéma
Montreal, Canada
March 2, 2019

TALKING AT NIGHT**D. ERIC THIESSEN**

P. DAVID CHRISTENSEN, JON MONTES

Ruth Shaw Award (Best of Saskatchewan)
Yorkton Film Festival
Yorkton, Canada
May 27, 2018

**TESLA: LUMIÈRE MONDIALE /
TESLA WORLD LIGHT, THE****D. MATTHEW RANKIN**

P. JULIE ROY

Experimental Award

Yorkton Film Festival
Yorkton, Canada
May 27, 2018

**TÊTE DISPARAÎT, UNE /
HEAD VANISHES, THE****D. FRANCK DION**

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

Honorable Mention

Conscious Cartoons International Animation
Festival
Vashon, USA
September 16, 2018

THREADS / RUBANS**D. TORILL KOVE**

**P. LISE FEARNLEY (MIKROFILM AS),
MICHAEL FUKUSHIMA (NFB), TONJE SKAR
REIERSEN (MIKROFILM AS)**

Short Animation Film Award

Festival Internacional de Cine Para Ninos –
La Matatena
Mexico City, Mexico
August 12, 2018

Honorable Mention – Animation

Salute Your Shorts Festival
Los Angeles, USA
August 19, 2018

Special Prize of HIROSHIMA

Hiroshima International Animation Festival
Hiroshima, Japan
August 27, 2018

Catbus Kids Jury Prize: Best Animated Short Film

Children's Film Festival Seattle
Seattle, USA
February 9, 2019

THREE THOUSAND**D. ASINNAJAQ****P. KAT BAULU, ANNETTE CLARKE****International Indigenous Award**

Wairoa Maori Film Festival
Wairoa, New Zealand
June 4, 2018

TURBINE**D. ALEX BOYA****P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ****Special Mention for Best Canadian Animation**

Ottawa International Animation Festival
Ottawa, Canada
September 30, 2018

Best Animation Short

New York City Short Film Festival
New York, USA
October 20, 2018

WALL**D. CAM CHRISTIANSEN****P. DAVID CHRISTENSEN (NFB), CAM CHRISTIANSEN (ANLANDA), BONNIE THOMPSON (NFB)****Best Animator/Motion Graphic Artist**

Alberta Motion Picture Industries Association (AMPIA)
Calgary, Canada
April 27, 2018

WHAT WALAA WANTS**D. CHRISTY GARLAND****P. PENNY CHARTER (FINAL CUT FOR REAL), MATT CODE (MURMUR MEDIA INC.), CHRISTY GARLAND (MURMUR MEDIA INC.), WAËL KABBANI (FINAL CUT FOR REAL), ANNE KÖHNCKE (FINAL CUT FOR REAL), ANITA LEE, JUSTINE PIMLOTT (NFB), SIGNE BYRGE SORENSEN (FINAL CUT FOR REAL)****DGC Special Jury Prize – Canadian Feature Documentary Award**

Hot Docs Canadian International Documentary Festival
Toronto, Canada
May 6, 2018

Artistic Merit Award for documentary

Vancouver International Film Festival
Vancouver, Canada
October 12, 2018

Margaret Mead Filmmaker Award

Margaret Mead Film and Video Festival
New York, USA
October 21, 2018

Best Feature Documentary

Forest City Film Festival
London, Canada
October 28, 2018

Hilal Best Feature Award

Ajyal Youth Film Festival
Doha, Qatar
December 3, 2018

**WINDOW HORSES:
THE POETIC PERSIAN
EPIPHANY OF ROSIE MING****D. ANN MARIE FLEMING****P. ANN MARIE FLEMING (STICKGIRL PRODUCTIONS), MICHAEL FUKUSHIMA (NFB), SANDRA OH (STICKGIRL PRODUCTIONS), SHIRLEY VERCROYSSSE (NFB)****Platinum Grand Prize**

Future Film Festival
Bologna, Italy
June 3, 2018

**INDIVIDUAL AWARDS
AND HONOURS****ALANIS OBOMSAWIN****DGC Honourary Life Member Award**

Directors' Guild of Canada
Toronto, Canada
October 20, 2018

Zonta Club Award – Women in Cinema

Canadian Film Festival
Dieppe, France
March 31, 2019

CLAUDE JOLI-COEUR**Women's Ally Award**

FCTMN – Femmes du cinéma, de la télévision et des médias numériques
Montreal, Canada
May 2, 2018

MICHAEL FUKUSHIMA**WIA Diversity Award**

Women in Animation
Vancouver, Canada
October 25, 2018



SNOW WARRIOR
Frederick Kroetsch, Kurt Spenrath

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

JEAN-CLAUDE MAHÉ

Ex-officio member
Acting Executive Director
Telefilm Canada
Montreal, Quebec
[between March 15 and July 29, 2018]

CHRISTA DICKENSON

Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec
[since July 30, 2018]

BETSY CHALY

Vice-Chairperson
Toronto, Ontario

KEITH CLARKSON

Chair, Finance and Audit Committee
Vancouver, British Columbia

NANCY JUNEAU

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

ERIC DUBEAU

Member
Ottawa, Ontario

CHARLES VALLERAND

Member
Montreal, Quebec
[until December 20, 2018]

HILARY ROSE

Member
Sherwood Park, Alberta
[since November 21, 2018]

MARIE-CLAUDE MENTOR

Secretary to the Board

VACANT POSITION

Member



TRUE NORTH
Ryan Sidhoo

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

SUM- MARY OF ACTI- VITIES

AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL LINEAR PRODUCTIONS			
ANIMATION			
Short	4	3	7
DOCUMENTARY			
Short	43	4	47
Medium-length	2	1	3
Feature	7	4	11
TOTAL	56	12	68
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive experiences ¹	7	0	7
Online interactive experiences ²	3	10	13
TOTAL	10	10	20
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	66	22	88
DIGITAL DOCUMENTS SUPPORTING WORKS			
TOTAL	1	0	1

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

² Interactive online experiences include apps, mobile apps and websites.

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	46
Filmmaker Assistance Program (FAP – English Program)	34
TOTAL	80

AWARDS

Canadian awards	59
International awards	65
TOTAL	124

PRODUCTIONS AVAILABLE AT NFB.CA | ONF.CA AS AT MARCH 31, 2019

Films in French	2,034
Films in English	2,327
Films in other languages	7
TOTAL	4,368

INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC AS AT MARCH 31, 2019

120

APPS AVAILABLE TO THE PUBLIC AS AT MARCH 31, 2019

48

DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2018	TITLES DIGITIZED IN 2018–2019	TITLES DIGITIZED AS AT MARCH 31, 2019
Digital source master – image	8,583	1,828	10,411
Digital master – image produced from film source	1,968	205	2,173
Digital master – image produced from video source (MMMV)	3,412	1,000	4,412
Digital source master – sound	4,841	469	5,310
Digital master – sound	4,041	472	4,513
Mezzanine file elements	16,543	1,650	18,193
Production excerpts, trailers, interviews for the Web	11,639	3,386	15,025
Complete productions for the Web: streaming, transactional mode and mobile devices	110,344	9,879	120,223
Productions for digital cinema in 2D/3D	2,690	465	3,155
Stock shots for NFB Images	14,510	798	15,308
Other digital elements (upon request, customized deliverables)	54,588	4,113	58,701

REVENUES

CANADA – REVENUES BY MARKET	2018-2019 (\$K)	2017-2018 (\$K)
Television and pre-sale	181	180
Institutional and educational	894	949
Home video	114	141
Theatrical	97	45
Stock shots	328	391
Production partnerships (sponsorships)	1181	4,667
Miscellaneous	63	42
TOTAL CANADA	2,858	6,415

INTERNATIONAL – REVENUES BY MARKET	2018-2019 (\$K)	2017-2018 (\$K)
Television and pre-sale	216	499
Institutional and educational	308	202
Home video	336	250
Theatrical	44	51
Stock shots	132	125
Production partnerships (sponsorships)	291	84
Miscellaneous	3	0
TOTAL INTERNATIONAL	1,330	1,211

CANADA AND INTERNATIONAL – REVENUES BY MARKET	2018-2019 (\$K)	2017-2018 (\$K)
Television and pre-sale	397	679
Institutional and educational	1,202	1,151
Home video	450	391
Theatrical	141	96
Stock shots	460	516
Production partnerships (sponsorships)	1,472	4,751
Miscellaneous	66	42
TOTAL	4,188	7,626

REVENUES BY TERRITORY	2018-2019 (\$K)	2017-2018 (\$K)
Canada	2,857	6,415
United States and Latin America	544	396
Europe	560	575
Asia/Pacific	70	197
Other ³	157	43
TOTAL	4,188	7,626

³ Other international sales

FINANCIAL STATEMENTS

56	<u>STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING</u>
57	<u>INDEPENDENT AUDITOR'S REPORT</u>
61	<u>STATEMENT OF FINANCIAL POSITION</u>
62	<u>STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION</u>
63	<u>STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT</u>
64	<u>STATEMENT OF CASH FLOWS</u>
65	<u>NOTES TO FINANCIAL STATEMENTS</u>

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, 2019, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian Public Sector Accounting Standards. They have been approved by the Board of Trustees.

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

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

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

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

The Board is subject to periodic Core Control Audits performed by the Office of the Comptroller General and uses the results of such audits to comply with the Treasury Board *Policy on 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.onf.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 12, 2019



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2019, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2019, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Report on Compliance with Specified Authorities

Opinion

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

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



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

Montréal, Canada
12 July 2019

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

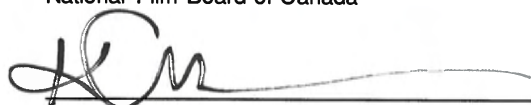
	2019	2018
Liabilities		
Accounts payable and accrued liabilities (Note 4)	\$ 8,422	\$ 6,868
Accrued salaries	2,373	2,111
Vacation pay and provision for salary revisions	3,813	4,818
Deferred revenue	603	456
Lease obligation for tangible capital assets (Note 5)	108	71
Employee future benefits (Note 6)	3,653	3,161
Total net liabilities	<u>18,972</u>	<u>17,485</u>
Financial assets		
Due from Consolidated Revenue Fund	10,233	8,478
Accounts receivable (Note 7)	2,177	3,660
Deposits	110	65
Total net financial assets	<u>12,520</u>	<u>12,203</u>
Departmental net debt	<u>6,452</u>	<u>5,282</u>
Non-financial assets		
Prepaid expenses	358	743
Inventory	84	95
Tangible capital assets (Note 8)	16,704	11,268
Total non-financial assets	<u>17,146</u>	<u>12,106</u>
Departmental net financial position	<u>\$ 10,694</u>	<u>\$ 6,824</u>
Contractual obligations (Note 9)		
Contingent liabilities (Note 10)		
Contractual rights (Note 14)		

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

Approved by Board of Trustees



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



Keith Clarkson,
Chair, Finance and Audit Committee

July 12, 2019

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

	<u>2019</u>	<u>2019</u>	<u>2018</u>
Expenses	Expected		
(note 11 a)	results		
Audiovisual Production	\$ 37,480	\$ 35,403	\$ 36,010
Accessibility and Audience Engagement	24,057	24,122	24,949
Internal Services	9,621	11,725	11,621
Total expenses	<u>71,158</u>	<u>71,250</u>	<u>72,580</u>
Revenues			
(note 11 b)			
Audiovisual Products	2,457	2,562	2,533
Partnerships and Pre-sale	2,920	1,560	5,051
Other Revenues	100	66	42
Total revenues	<u>5,477</u>	<u>4,188</u>	<u>7,626</u>
Net cost of operations before government funding and transfers	<u>65,681</u>	<u>67,062</u>	<u>64,954</u>
Government funding and transfers			
Net cash provided by Government of Canada	78,538	69,177	63,204
Change in due from Consolidated Revenue Fund	-	1,755	4,142
Net revenue of operations after government funding and transfers	<u>(12,857)</u>	<u>(3,870)</u>	<u>(2,392)</u>
Departmental net financial position - Beginning of year	6,824	6,824	4,432
Departmental net financial position - End of year	<u>\$ 19,681</u>	<u>\$ 10,694</u>	<u>\$ 6,824</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>2019</u> Expected results	<u>2019</u>	<u>2018</u>
Net revenue of operations after government funding and transfers	\$ (12,857)	\$ (3,870)	\$ (2,392)
Change due to tangible capital assets			
Acquisition of tangible capital assets	15,334	7,498	4,026
Acquisition of assets under capital leases	-	130	-
Amortization of tangible capital assets	(2,633)	(1,998)	(2,375)
Loss on disposal of tangible capital assets	-	(194)	-
Total change due to tangible capital assets	<u>12,701</u>	<u>5,436</u>	<u>1,651</u>
Change due to inventories	-	(11)	(47)
Change due to prepaid expenses	-	(385)	204
Net change in department net debt	<u>(156)</u>	<u>1,170</u>	<u>(584)</u>
Department net debt - Beginning of year	<u>5,282</u>	<u>5,282</u>	<u>5,866</u>
Department net debt - End of year	<u>\$ 5,126</u>	<u>\$ 6,452</u>	<u>\$ 5,282</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>2019</u>	<u>2018</u>
Operating activities		
Net cost of operations before government funding and transfers	\$ 67,062	\$ 64,954
Non-cash items:		
Amortization of tangible capital assets	(1,998)	(2,375)
Loss on disposal of tangible capital assets	(194)	-
Change in employee future benefits	(492)	(449)
Utilization of prepaid expenses	(525)	-
Variations in Statement of Financial Position		
Changes in accrued salaries	(262)	(29)
Change in vacation pay and provision for salary revisions	1,005	(1,897)
Change in accounts payable and accrued liabilities	765	(2,112)
Change in accounts receivable	(1,483)	1,951
Change in deposits	45	(25)
Change in deferred revenue	(147)	(68)
Cash used to acquire prepaid expenses	140	204
Change in inventory	(11)	(47)
Cash used in operating activities	<u>63,905</u>	<u>60,107</u>
Capital investing activities		
Cash used to acquire tangible capital assets	<u>5,179</u>	<u>2,959</u>
Cash used in capital investing activities	<u>5,179</u>	<u>2,959</u>
Financing activities		
Lease payments for tangible capital assets	<u>93</u>	<u>138</u>
Cash used in financing activities	<u>93</u>	<u>138</u>
Net cash provided by Government of Canada	<u>\$ 69,177</u>	<u>\$ 63,204</u>

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

NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2019
(in thousands of dollars)

1) Authority and purposes

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

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

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

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

The Board is not subject to income taxes.

2) Significant accounting policies

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

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

Significant accounting policies are as follows:

Parliamentary authorities

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

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. Based on a decision by the Treasury Board issued in 2001, this authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$15 million.

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

The planned results amounts presented in the "Expenses" and "Revenues" sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the *2018-19 Departmental Plans*. The planned results amounts in the "Government funding and transfers" section of the Statement of Operations and Departmental Net Financial Position and in the Statement of Change in Departmental Net Debt were prepared for internal management purposes and have not been previously published.

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

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

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

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

Net cash provided by Government of Canada

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

Due from or to the Consolidated Revenue Fund

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

Expense recognition

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

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

Revenues

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

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

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

Accounts receivable

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

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

Inventory

Materials and supplies are valued at cost.

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

Tangible capital assets

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

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

Asset class	Amortization period
Technical equipment	from 4 to 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 8 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

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

Other financial assets and financial liabilities

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

The Board has the following financial assets:

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

3) Parliamentary authorities

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

a) Reconciliation of net cost of operations to current year authorities used		2019	2018
Net cost of operations before government funding and transfers	\$	67,062	\$ 64,954
Adjustments for items affecting net cost of operations but not affecting authorities:			
Add (less):			
Change in vacation pay and provision for salary adjustments not charged to authorities		(762)	932
Change in expenses not charged to authorities		(275)	120
Net change in employee future benefits		(492)	(449)
Loss on disposal of tangible capital assets		(194)	-
Amortization of tangible capital assets		(1,998)	(2,375)
		<u>(3,721)</u>	<u>(1,772)</u>
Adjustments for items not affecting net cost of operations but affecting authorities:			
Add (less):			
Acquisition of tangible capital assets		7,498	4,026
Lease payments for tangible capital assets		93	138
		<u>7,591</u>	<u>4,164</u>
Current year authorities used	\$	70,932	\$ 67,346
b) Authorities provided and used:			
		2019	2018
Authorities provided			
Main Estimates	\$	74,568	\$ 74,375
Supplementary Estimates authorities		4,208	5,538
Less:			
Authorities available for future years		(3,244)	(567)
Frozen allotment		<u>(4,600)</u>	<u>(12,000)</u>
Current year authorities used	\$	70,932	\$ 67,346

4) Accounts payable and accrued liabilities

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

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

	2019	2018
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 4,933	\$ 3,256
Accounts payable and Accrued liabilities - External parties	3,489	3,612
Total accounts payable and Accrued liabilities	\$ 8,422	\$ 6,868

5) Lease obligation for tangible capital assets

The Board has an agreement to lease technical equipment under a capital lease (note 8). The asset was capitalized using an implicit interest rate of 1.82% for the 2018-2019 contract. The corresponding liability will be repaid during the term of the 3-year lease. Payments for the year ended March 31, 2019 totaled \$ 93 (2018 - \$ 138). Interest of \$ 1 (2018 - \$ 5) is charged to operations.

	2019	2018
2019	\$ 44	\$ 72
2020	44	-
2021	23	-
Total future minimum lease payments	111	72
Less: Imputed interest	(3)	(1)
Balance of lease obligation for tangible capital assets	\$ 108	\$ 71

6) Employee future benefits

Pension benefits

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

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

In 2019, the expense amount for Group 1 and Group 2 members is \$3,520 (2018 - \$3,278). For the member of the group 1, the charges represent approximately 1.01 times the employee contributions and for the group 2, the charges represent approximately 1.00 times the employee contributions. In 2018, the charges represent approximately 1.01 times the employee contributions and for the group 2, the charges represent approximately 1.00 times the employee contributions.

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

Severance benefits and compensated absences

Severance benefits

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

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

As at March 31, 2019, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 1.60% (2018 – 0.96%), an estimated discount rate of 1.69% (2018 – 2.18%) 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 \$310 (2018 – \$288), a rate of salary increase of 2.06% (2018 – 0.96%), an average annual utilization rate of 2.98% (2018 – 2.61%), a discount rate of 1.69% (2018 – 2.18%), a 4.75% (2018 – 5.18%) 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 1.69% (2018 – 2.18%).

Information about the severance and compensated absence benefits, measured as at March 31, 2019, is as follows:

	Severance Benefits	Compensated Absences	Total
Balance as at March 31, 2017	\$ 1,045	\$ 1,667	\$ 2,712
Expense for the year	(48)	550	502
Benefits paid during the year	(26)	(27)	(53)
Balance as at March 31, 2018	\$ 971	\$ 2,190	\$ 3,161
Expense for the year	48	497	545
Benefits paid during the year	(26)	(27)	(53)
Balance as at March 31, 2019	\$ 993	\$ 2,660	\$ 3,653

7) Accounts receivable

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

	2019	2018
Receivables - Other government departments and agencies	\$ 312	\$ 463
Receivables - External parties	2,276	3,555
Subtotal	2,588	4,018
Allowance for doubtful accounts on receivables from external parties	(411)	(358)
Total accounts receivable	\$ 2,177	\$ 3,660

8) Tangible capital assets

	March 31, 2018	Additions	Disposals & write-offs	Transfers	March 31, 2019
Technical equipment					
Cost	\$ 19,685	\$ 402	\$ (2,193)	\$ -	\$ 17,894
Accumulated amortization	(18,007)	(622)	2,130	-	(16,499)
	1,678	(220)	(63)	-	1,395
Software & data processing equipment					
Cost	16,787	160	(974)	-	15,973
Accumulated amortization	(13,423)	(1,018)	845	-	(13,596)
	3,364	(858)	(129)	-	2,377
Office furniture, equipment & other					
Cost	544	19	(58)	-	505
Accumulated amortization	(504)	(6)	56	-	(454)
	40	13	(2)	-	51
Leasehold improvements					
Cost	6,137	-	-	-	6,137
Accumulated amortization	(3,428)	(352)	-	-	(3,780)
	2,709	(352)	-	-	2,357
Collection¹					
	-	-	-	-	-
Work in progress					
	3,477	7,047	-	-	10,524
Total					
Cost	46,630	7,628	(3,225)	-	51,033
Accumulated amortization	(35,362)	(1,998)	3,031	-	(34,329)
Net book value	\$ 11,268	\$ 5,630	\$ (194)	\$ -	\$ 16,704

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

The above assets include equipment under capital leases (note 5) for a total cost of \$544 (2018 - \$414) less accumulated amortization of \$297 (2018 - \$192). Current year amortization expense relating to property under capital leases amounts to \$97 (2018 - \$89).

Disposals and write-offs of \$194 (2018 - \$48) for the year are related to the abandonment of obsolete material as well as the change in the capitalization limit from \$5 to \$10.

Work in progress includes leasehold improvements related to the relocation of the headquarters of \$9,810 and software for the education platform of \$714.

9) Contractual obligations

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

	2020	2021	2022	2023	2024 +	Total
Premises	\$ 2,856	\$ 858	\$ 861	\$ 808	\$ 6,175	\$ 11,558
Other goods and services	6,295	113	5	1	0	6,414
Total	\$ 9,151	\$ 971	\$ 866	\$ 809	\$ 6,175	\$ 17,972

The agreements for leased premises in the amount of \$11,558 were signed with Public Services and Procurement Canada (PSPC). An agreement with PSPC of \$5,554 for the Montreal headquarters move is included in Other goods and services.

In addition, the Board will enter into an agreement with Public Services and Procurement Canada for a 20 year lease as of fiscal year 2020 for the rental of new space for its headquarters as well as a 20 year lease for the rental of new space for the conservation room. The minimum commitments over the 20 year period for these leases will total approximately \$129.5 million.

10) Contingent liabilities

In the normal course of business, the Board may be subjected to various claims or legal proceedings. 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.

11) 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.

	<u>2019</u>	<u>2018</u>
a) Expenses		
Salaries and benefits	\$ 43,030	\$ 40,096
Professional and special services	11,863	14,658
Rentals	5,553	6,049
Transportation and communication	3,114	3,125
Amortization of tangible capital assets	1,998	2,375
Materials and supplies	1,483	1,759
Cash financing in co-productions	1,466	1,279
Repairs and upkeep	1,129	1,182
Information	583	593
Royalties	577	1,157
Contracted film production and laboratory processing	221	229
Loss on disposal of tangible capital assets	194	-
Miscellaneous	39	78
	<u>\$ 71,250</u>	<u>\$ 72,580</u>
b) Revenues		
Royalties and subscriptions	\$ 1,919	\$ 1,745
Partnerships and pre-sale	1,560	5,051
Stock shots	460	515
Film prints and downloads	183	273
Miscellaneous	66	42
	<u>\$ 4,188</u>	<u>\$ 7,626</u>

12) Related party transactions

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

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PSPC 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.

	<u>2019</u>	<u>2018</u>
Accounts receivable	\$ 382	\$ 463
Accounts payable	\$ 4,947	\$ 3,256
Expenses	\$ 19,907	\$ 15,995
Revenues	\$ 942	\$ 2,191

During the year ending March 31, 2019, the Board leased premises from Public Services and Procurement Canada (PSPC) for the amount of \$4,558 (2018 – \$4,501). This amount is included in the expenses. The Expenses includes a capitalized amount of \$6,909 (2018 – \$1,545).

13) 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 (\$0 in 2018).

14) Contractual Rights

By their nature, the activities of the Board may give rise to rights to economic resources arising from contracts or agreements that will result in assets and income in the future over a number of years. During the previous year, the Board entered into an agreement with a collaborator valued at \$ 1,540, of which \$ 672 remains to be deposited in subsequent years.

	<u>2020</u>	<u>2021</u>	<u>2022</u>	<u>2023</u>	<u>2024-2032</u>	<u>Total</u>
Contractual Rights	\$ 672	\$ -	\$ -	\$ -	\$ -	\$ 672

ANNEXES



ANNEX I: THE NFB ACROSS CANADA

CREATION AND INNOVATION

Director General: René Bourdages

ENGLISH PROGRAM

Executive Director: Michelle van Beusekom

ANIMATION

ANIMATION STUDIO

Executive Producer: Michael Fukushima
Producers: Maral Mohammadian, Jelena Popović

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
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 (Nova Scotia) until May 24, 2018,
Rohan Fernando (Nova Scotia) since July 12, 2018

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

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

St. John's office:
354 Water Street, Suite 200
St. John's, Newfoundland and Labrador A1C 5W8
T: 709-351-0158
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), 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: 204-983-0936
E-mail: prairie@nfb.ca

BRITISH COLUMBIA/YUKON

BC AND YUKON STUDIO

Executive Producer: Shirley Vercruysse
Producer: Selwyn Jacob

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

CANADA

FILMMAKER ASSISTANCE PROGRAM (FAP)

<https://production.nfbonf.ca/en/filmmaker-assistance-program-fap/>

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

FRENCH PROGRAM

Executive Director: Michèle Bélanger

ANIMATION

ANIMATION STUDIO

Executive Producer: Julie Roy
Producers: Marc Bertrand, Julie Roy

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 514-283-9099
E-mail: animation@onf.ca

DOCUMENTARY

QUEBEC

DOCUMENTARY STUDIO

Executive Producer: Colette Loumède (until October 17, 2018),
Nathalie Cloutier (since November 29, 2018)
Producers: Nathalie Cloutier, Johanne Bergeron, Colette Loumède

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 514-496-1171
E-mail: studiodocumentaire@onf.ca

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

CANADIAN FRANCOPHONIE STUDIO – ACADIE

Executive Producer: Dominic Desjardins (until April 14, 2018),
Denis McCready (since September 6, 2018)
Producer: Christine Aubé

Public Dominion Building
1045 Main Street
Moncton, New Brunswick E1C 1H1
T: 506-851-6104
E-mail: infofrancophonieacadie@onf.ca

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

CANADIAN FRANCOPHONIE STUDIO – TORONTO

Executive Producer: Dominic Desjardins (until April 14, 2018),
Denis McCready (since September 6, 2018)
Producer: Dominic Desjardins (until April 14, 2018),
Denis McCready (since September 6, 2018)

145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
T: 416-300-4129
E-mail: infofrancophonie@onf.ca

CANADA

L'AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)

Website: onf.ca/acic

DOCUMENTARY, FICTION

Producer: Johanne Bergeron
T: 514-283-9324

ANIMATION

Coordinator: Laetitia Seguin
T: 514-283-9099

INTERACTIVE STUDIOS

ENGLISH DIGITAL STUDIO

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

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

FRENCH DIGITAL STUDIO

Executive Producer: Hugues Sweeney
Producer: Louis-Richard Tremblay

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

INSTITUTIONAL PROGRAM

Executive Director: André Picard
Executive Producers: René Chenier, Jac Gautreau

Îlot Balmoral Building
1501 De Bleury Street
Montreal, Quebec H3A 0H3
T: 514-909-9286
Email: a.picard@nfb.ca

OPERATIONAL HEADQUARTERS

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

POSTAL ADDRESS

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

CUSTOMER SERVICE

From anywhere in Canada:
1-800-267-7710
From the Montreal area:
514-283-90

WEBSITES

NFB.ca
onf-nfb.gc.ca

SOCIAL MEDIA

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

RESOURCES

Blog: blog.nfb.ca
Distribution: nfb.ca/distribution
Education: nfb.ca/education
Archives: images.nfb.ca
Media space: mediaspace.nfb.ca

ANNEX II: ORIGINAL PRODUCTIONS

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

1999

93:44

D. SAMARA GRACE CHADWICK

P. KAT BAULU (NFB), ANNETTE CLARKE (NFB), DOMINIC DESJARDINS (NFB), JAC GAUTREAU (NFB), SELIN MURAT (PARABOLA FILMS), ALINE SCHMID (BEAUVOIR FILMS), SARAH SPRING (PARABOLA FILMS)

Original French documentary produced by Parabola Films in co-production with Beauvoir Films and the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

ANDREW! ALEXANDER!

4:44

D. JOSH RASKIN

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

ANIMAL BEHAVIOUR

14:24

D. DAVID FINE, ALISON SNOWDEN

P. MICHAEL FUKUSHIMA

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

BECAUSE WE ARE GIRLS

82:58

D. BALJIT SANGRA

P. SELWYN JACOB, TERI SNELGROVE, SHIRLEY VERCRUISSE

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

BIAS (MOBILE APP)

C. CATHERINE D'AMOURS, NICOLAS S. ROY, REBECCA WEST

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

BIIDAABAN: FIRST LIGHT (VIRTUAL REALITY)

C. LISA JACKSON

P. DANA DANSEREAU (NFB), JASON LEGGE (JAM3),

ROB MCLAUGHLIN (NFB)

Original English virtual reality work produced by the National Film Board of Canada (English Digital Studio).

BIIDAABAN: FIRST LIGHT (VIRTUAL REALITY INSTALLATION)

C. LISA JACKSON

P. DANA DANSEREAU

Original English virtual reality installation produced by the National Film Board of Canada (English Digital Studio). Variations of this installation were presented at Nathan Phillips Square in Toronto as well as the Tribeca Film Festival in New York, USA.

BONE MOTHER

8:21

D. DALE HAYWARD, SYLVIE TROUVÉ

P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ

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

BRENDA MILNER BIRTHDAY CLIP

1:56

D. MARAL MOHAMMADIAN

P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ

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

CANADA BUILDS/REBUILDS A PAVILION IN VENICE LE CANADA CONSTRUIT / RECONSTRUIT UN PAVILLON À VENISE

ALBERICO BARBIANO DI BELGIOJOSO

4:09

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Multi-lingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

CORNELIA HAHN OBERLANDER

3:36

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

DOUGLAS CARDINAL

3:44

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

EMANUELA CARPINI

3:46

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original multi-lingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

HISTORIQUE

3:10

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Reedit of excerpts from the documentary City Out of Time, directed by Colin Low (1959); produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

JOSÉE DROUIN-BRISEBOIS

3:39

D. DENIS MCCREADY

P. DENIS MCCREADY, ANDRÉ PICARD

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

KAREN COLBY-STOTHART

6:17

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

MARC MAYER

3:09

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

PAOLO BARATTA

4:08

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

REESA GREENBERG

3:51

D. DENIS MCCREADY, KATERINE GIGUÈRE

P. DENIS MCCREADY, KATERINE GIGUÈRE

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the National Gallery of Canada Foundation and the National Gallery of Canada, with the support of Global Affairs Canada.

CAPTURING CAPTAIN CANADA (A.K.A. PETER A. HERRNDORF)

5:21

D. TARA JOHNS

P. RENÉ CHÉNIER

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

CHARGE MENTALE POUR LES NULS, LA / MENTAL LOAD FOR DUMMIES

2:48

D. JESSY POULIN

**P. SERGE BORDELEAU (NADAGAM FILMS), NATHALIE CLOUTIER (NFB),
COLETTE LOUMÈDE (NFB)**

Original French documentary co-produced by the National Film Board of Canada (French Program / Documentary Studio) and Nadagam Films.

CLIT-MOI / CLIT-ME (MOBILE APP)

**C. NOÉMIE BEAULAC, MAUDE FRASER, AUDREY MALO, LÉA MARTIN,
VINCENT PARADIS**

P. HUGUES SWEENEY

Original French mobile app produced by the National Film Board of Canada (French Digital Studio).

CURRIE'S DILEMMA / LE DILEMME DE CURRIE

5:21

D. PHILIPPE BAYLAUCQ

P. RENÉ CHÉNIER

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Canadian War Museum.

DÉLIA 9 À 5 / DÉLIA 9 TO 5

3:37

D. DÉLIA GUNN

**P. SERGE BORDELEAU (NADAGAM FILMS), NATHALIE CLOUTIER (NFB),
COLETTE LOUMÈDE (NFB)**

Original French documentary co-produced by the National Film Board of Canada (French Program / Documentary Studio) and Nadagam Films.

ENFANTS DES NOMADES, LES / CHILDREN OF THE NOMAD

2:53

D. EVELYNE PAPATIE

**P. SERGE BORDELEAU (NADAGAM FILMS), NATHALIE CLOUTIER (NFB),
COLETTE LOUMÈDE (NFB)**

Original French documentary co-produced by the National Film Board of Canada (French Program / Documentary Studio) and Nadagam Films.

FLIPFLY (MOBILE APP)

C. REMY BONTE-DUVAL, LUCILLE COSSOU, GABRIEL DALMASSO

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

FLORENCE

5:23

D. THIBAUT DUVERNEIX, MATHIEU LEGER

P. HUGUES SWEENEY

Original documentary without words produced by the National Film Board of Canada (French Digital Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

FRANCHIR LA LIGNE / STANDING ON THE LINE

80:30

D. PAUL ÉMILE D'ENTREMONT

**P. CHRISTINE AUBÉ, MICHELE BELANGER, MARYSE CHAPDELAINE,
DOMINIC DESJARDINS, JAC GAUTREAU**

Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio– Acadie).

GENEVIÈVE BUJOLD: ART = VIE / GENEVIÈVE BUJOLD: ART = LIFE

4:36

D. ROBIN MCKENNA

P. DOMINIC DESJARDINS

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

GERTIE

7:44

D. WINSOR MCCAY

**P. DONALD CRAFTON, MARCO DE BLOIS (CINÉMATHEQUE QUÉBÉCOISE),
MICHAEL FUKUSHIMA (NFB), MARCEL JEAN (CINÉMATHEQUE
QUÉBÉCOISE), DAVID L. NATHAN (UNIVERSITY OF NOTRE DAME)**

Reconstructed animation without words co-produced by the Cinémathèque québécoise and the National Film Board of Canada (English Program / Animation Studio).

GINETTE LAURIN: AU CENTRE DE LA PIÈCE / GINETTE LAURIN: FRONT AND CENTRE

5:21

D. JEAN-FRANÇOIS CAISSY

P. JOHANNE BERGERON, COLETTE LOUMÈDE

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

HAUNTS OF MURRAY MCLAUCHLAN, THE

5:16

D. MICHAEL MCNAMARA

P. ANITA LEE, JUSTINE PIMLOTT

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.

HOW TO CREATE A CRISIS / COMMENT CRÉER UNE CRISE FINANCIÈRE (WEBSITE)

C. VALERIE DARVEAU, CHARLES TRAHAN

P. HUGUES SWEENEY, LOUIS-RICHARD TREMBLAY

Original bilingual interactive website produced by the National Film Board of Canada (French Digital Studio).

HYDRO – MUSÉE D'ART DE JOLIETTE (INSTALLATION)

C. LUDOVIC BONEY, CAROLINE MONNET

P. MICHELE BELANGER, STEPHANIE L'ÉCUYER

Original French installation produced by the National Film Board of Canada (Director's Office, French Program).

HYDRO TECHNO

8:04

D. ROBERT ARNDT, GELAREH DARABI, JASON KARMAN, NIKKI WIART

P. ROB MCLAUGHLIN, JEREMY MENDES

Original documentary without words produced by the National Film Board of Canada (English Digital Studio).

I'M OK

6:00

D. ELIZABETH HOBBS

**P. ABIGAIL ADDISON (ANIMATE PROJECTS), MICHAEL FUKUSHIMA (NFB),
ELIZABETH HOBBS, JELENA POPOVIĆ (NFB), GARY THOMAS (ANIMATE
PROJECTS)**

Original English animation co-produced by Animate Projects, Elizabeth Hobbs and the National Film Board of Canada (English Program / Animation Studio).

INGENIA (INSTALLATION)

3:00

C. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Immersive installation without words produced by the National Film Board of Canada (Institutional Program) in collaboration with the Canada Science and Technology Museum.

LABRECQUE, UNE CAMERA POUR LA MEMOIRE / LABRECQUE FROM FILM TO MEMORY

93:57

D. MICHEL LA VEAUX
P. NATHALIE CLOUTIER (NFB), NICOLE HUBERT (CORPORATION DE DEVELOPPEMENT ET DE PRODUCTION ACPAV INC.), COLETTE LOUMÈDE (NFB), BERNADETTE PAYEUR (CORPORATION DE DEVELOPPEMENT ET DE PRODUCTION ACPAV INC.)

Original French documentary produced by the Corporation de développement et de production ACPAV Inc. in co-production with the National Film Board of Canada (French Program / Documentary Studio).

LOVE, SCOTT

76:44

D. LAURA MARIE WAYNE
P. ANNETTE CLARKE

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

MAMIE ET MIA / GRANNY AND MIA

2:44

D. ÉMILIE VILLENEUVE
P. SERGE BORDELEAU (NADAGAM FILMS), NATHALIE CLOUTIER (NFB), COLETTE LOUMÈDE (NFB)

Original French documentary co-produced by the National Film Board of Canada (French Program / Documentary Studio) and Nadagam Films.

MONS, THE LAST DAY / LE DERNIER JOUR, MONS

6:05

D. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Original bilingual documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Canadian War Museum.

MUSEUM OF SYMMETRY (VIRTUAL REALITY)

D. PALOMA DAWKINS
P. MICHAEL FUKUSHIMA, TALI GOLDSTEIN, MARAL MOHAMMADIAN

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

OCEAN SCHOOL – NORTH ATLANTIC – HEALTHY HABITATS / L'ÉCOLE DE L'OcéAN – L'ATLANTIQUE NORD – HABITATS EN SANTÉ (WEBSITE)

C. THÉO BELNOU, ROHAN FERNANDO, CATHERINE MARTIN, SCOTT SIMPSON, KAREN VANDERBORGH, JEFFERY WHEATON
P. HEATHER DELAGRAN, JAC GAUTREAU, EMILY SHEEPY, SCOTT SIMPSON

Online educational and interactive experience in English and French produced by the National Film Board of Canada (Institutional Program) in partnership with Dalhousie University, under the auspices of the Ocean Frontier Institute, and in collaboration with the Canada Science and Technology Museum - Ingenium, Department of Fisheries and Oceans Canada and the Nova Scotia Department of Education and Early Childhood Development.

OCEANS AND CLIMATE / OCEANS ET CHANGEMENTS CLIMATIQUES (INSTALLATION)

5:00

C. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Immersive installation without words produced by the National Film Board of Canada (Institutional Program) in collaboration with the Canada Science and Technology Museum.

ORTEILS TALONS ORTEILS TALONS / TOE HEEL TOE HEEL

3:12

D. GABRIELLE CORNELIER
P. SERGE BORDELEAU (NADAGAM FILMS), NATHALIE CLOUTIER (NFB), COLETTE LOUMÈDE (NFB)

Original French documentary co-produced by the National Film Board of Canada (French Program / Documentary Studio) and Nadagam Films.

PAPER SAIL, THE (MOBILE APP)

C. KEVIN GAEEL BRADSHAW-RODRIGUEZ, COSMOGRAFIK, EX NIHILO
P. ARNAUD COLINART (EX NIHILO), CORENTIN LAMBOT (EX NIHILO), MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

PART DU DIABLE, LA / DEVIL'S SHARE, THE

102:22

D. LUC BOURDON
P. COLETTE LOUMÈDE, MARIE-ANNE RAULET

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

PAULINE JULIEN, INTIME ET POLITIQUE / PAULINE JULIEN, INTIMATE AND POLITICAL

77:39

D. PASCALE FERLAND
P. JOHANNE BERGERON, COLETTE LOUMÈDE

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

PIGEON VOYAGEUR / CARRIER PIGEON (MOBILE APP)

C. MARC-ANTOINE JACQUES

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original French mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

PREMIÈRES ARMES / FIRST STRIPES

106:20

D. JEAN-FRANÇOIS CAISSY

P. JOHANNE BERGERON, COLETTE LOUMÈDE

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

REVOLVE (MOBILE APP)

C. BRAM LOOGMAN, JOAQUIN WALL

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

SANS MAMAN / UNMOTHERED

72:26

D. MARIE-FRANCE GUERRETTE

P. DOMINIC DESJARDINS

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

SHORT FILM ABOUT TEGAN & SARA, A

4:46

D. ANN MARIE FLEMING

P. SHIRLEY VERCURYSSE

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

SLEEP TOGETHER (MOBILE APP)

C. LAURA JUO-HSIN CHEN

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

SNOW WARRIOR

8:27

D. FREDERICK KROETSCH, KURT SPENRATH

P. DAVID CHRISTENSEN (NFB), FREDERICK KROETSCH (OPEN SKY PICTURES), ROB MILLANG, BONNIE THOMPSON (NFB)

Original English documentary produced by Open Sky Pictures Inc. in co-production with the National Film Board of Canada (English Program / North West Studio).

SOLO: A PORTRAIT OF ANGELA HEWITT

4:40

D. JASON BUXTON

P. ANNETTE CLARKE, ROHAN FERNANDO

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

SONG AND THE SORROW, THE

42:32

D. MILLEFIORE CLARKES

P. ANNETTE CLARKE, ROHAN FERNANDO, PAUL MCNEILL

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

STIR (MOBILE APP)

C. JULIA IRWIN, REBECCA LIEBERMAN

P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

STREAMERS

ÉPISODE 1: BÂTIR SA COMMUNAUTÉ / EPISODE 1: BUILD YOUR COMMUNITY

12:23

D. GUILLAUME BRAUN

P. MARIE-PIER GAUTHIER, LOUIS-RICHARD TREMBLAY

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

ÉPISODE 2: DÉCODER LE LANGAGE / EPISODE 2: SPEAK THE LINGO

12:43

D. GUILLAUME BRAUN

P. MARIE-PIER GAUTHIER, LOUIS-RICHARD TREMBLAY

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

ÉPISODE 3: STREAMER. MANGER. DORMIR. RÉPÉTER. / EPISODE 3: GRIND IT OUT

11:44

D. GUILLAUME BRAUN

P. MARIE-PIER GAUTHIER, LOUIS-RICHARD TREMBLAY

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

ÉPISODE 4: TROUVER SON ÉQUILIBRE / EPISODE 4: FIND YOUR BALANCE

11:56

D. GUILLAUME BRAUN
P. MARIE-PIER GAUTHIER, LOUIS-RICHARD TREMBLAY

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

TANKS OF AMIENS, THE / CHARS D'ASSAUT D'AMIENS, LES

2:00

D. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER

Original documentary without words produced by the National Film Board of Canada (Institutional Program) in partnership with the Canadian War Museum.

TEMPORARY CONTACT, A (MOBILE APP)

C. SARA KOLSTER, NIRIT PELED
P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

THAT HIGHER LEVEL

74:49

D. JOHN BOLTON
P. SHIRLEY VERCROYSE

Original English documentary produced by the National Film Board of Canada (English Program / BC and Yukon Studio) in association with the National Youth Orchestra of Canada.

TRUE NORTH

EPISODE 1 – THE ROOTS & THE RISE

23:40

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 2 – ELIJAH PART 1: JUST A KID

15:37

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 3 – KING NATION PART 1: PLAY SMALL, WIN BIG

23:44

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 4 – CORDELL PART 1: TRUST THE PROCESS

15:44

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 5 – KING NATION PART 2: THE NORTH'S AMERICAN DREAM

15:44

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 6 – ELIJAH PART 2: DEFEND YOUR CROWN

15:43

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 7 – KING NATION PART 3: BRIGHT LIGHTS

23:45

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 8 – CORDELL PART 2: FOR MY FAMILY

15:46

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

EPISODE 9 – TRUE NORTH FINALE: MAKING IT

15:42

D. RYAN SIDHOO
P. SHIRLEY VERCROYSE

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

TURBINE

8:19

D. ALEX BOYA
P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ

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

URBAN.INDIGENOUS.PROUD: FULL CIRCLE

8:48

D. KRISTI LANE SINCLAIR
P. ANITA LEE, LEA MARIN, ANDRÉ PICARD

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Ontario Federation of Indigenous Friendship Centres.

URBAN.INDIGENOUS.PROUD: PLACES TO GATHER AND LEARN

10:02

D. DARLENE NAPONSE
P. SARAH CHARLES-DECARLO, ANDRÉ PICARD

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Ontario Federation of Indigenous Friendship Centres.

URBAN.INDIGENOUS.PROUD: SOME STORIES

8:00

D. CLAYTON WINDATT
P. SARAH CHARLES-DECARLO, ANDRÉ PICARD

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Ontario Federation of Indigenous Friendship Centres.

URBAN.INDIGENOUS.PROUD: THAT OLD GAME LACROSSE

7:59

D. J.L. WHITECROW
P. KRISTI LANE SINCLAIR, ANDRÉ PICARD

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Ontario Federation of Indigenous Friendship Centres.

URBAN.INDIGENOUS.PROUD: ZAAGI'IDIWIN

D. TRACIE LOUTTIT
P. MICHELLE DEROSIER, ANDRÉ PICARD

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with the Ontario Federation of Indigenous Friendship Centres.

VIRAL ADVISOR (MOBILE APP)

C. DRIES DEPOORTER, DAVID SURPRENANT
P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

WAY OF THE HUNTER

16:12

D. ROBERT MOBERG
P. SELWYN JACOB, TERI SNELGROVE, SHIRLEY VERCRUYSSSE

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

WHAT IS DEMOCRACY?

118:49

D. ASTRA TAYLOR
P. ANITA LEE, LEA MARIN

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

WHAT WALAA WANTS

89:24

D. CHRISTY GARLAND
P. PENNY CHARTER (FINAL CUT FOR REAL), MATT CODE (MURMUR MEDIA INC.), CHRISTY GARLAND (MURMUR MEDIA INC.), WAËL KABBANI (FINAL CUT FOR REAL), ANNE KÖHNCKE (FINAL CUT FOR REAL), ANITA LEE (NFB), JUSTINE PIMLOTT (NFB), SIGNE BYRGE SORENSEN (FINAL CUT FOR REAL)

Original English documentary co-produced by Murmur Media, Final Cut for Real and the National Film Board of Canada (English Program / Ontario Studio) in association with the Doha Film Institute, Iambic Dream Films, DR2 and UR.

WHERE IS HOME? (MOBILE APP)

C. IFEATU NNAOBI
P. MARIANNE LEVY-LEBLOND (ARTE FRANCE), HUGUES SWEENEY (NFB)

Original English mobile app produced by the National Film Board of Canada (French Digital Studio) in co-production with ARTE France.

WIND INSTRUMENT / INSTRUMENT À VENT (INSTALLATION)

C. ÉTIENNE PAQUETTE
P. JASMINE CATUDAL (LA SERRE – ARTS VIVANTS), PASCALE DAIGLE (THE QUARTIER DES SPECTACLES PARTNERSHIP), VINCENT DE REPENTIGNY (LA SERRE – ARTS VIVANTS), ANDRÉ PICARD (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Original interactive installation without words co-produced by the National Film Board of Canada (Institutional Program and French Digital Studio), the Quartier des Spectacles Partnership and LA SERRE – arts vivants.

ZOO, THE

11:48

D. JULIA KWAN
P. SMITA ACHARYYA (TELUS STORYHIVE), MICHAEL FUKUSHIMA (NFB), KIM HSU GUISE (TELUS STORYHIVE), JULIA KWAN (FIRE HORSE PRODUCTIONS), BLAIR MILLER (TELUS STORYHIVE), TERI SNELGROVE (NFB), SHIRLEY VERCRUYSSSE (NFB), RUTH VINCENT, JONAS WOOST (TELUS STORYHIVE)

Original English animation produced by Fire Horse Productions in co-production with the National Film Board of Canada (English Program / BC and Yukon 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)

ANIMATION

VÊTEMENTS, LES
CAROLINE BLAIS

DOCUMENTARY

ACADIANA
GUILLAUME FOURNIER, SAMUEL MATTEAU,
YANNICK NOLIN

ALTIPLANO
MALENA SZLAM SALAZAR

AMOUREUSES
LOUISE SIGUIN

APRÈS COUP, L'
ERICA POMERANCE

AVENTURIERS, LES
MICHKA SAËL

BÉATRICE
HEJER CHARF

CINQ VÉLOS, CINQ PAYS
PAULINE CORDIER, ÉTIENNE LANGLOIS

DINO
FRANÇOISE DUGRÉ

DRAGONFLY OF CHICOUTIMI, THE
JEAN-CLAUDE COULBOIS

FABULEUX MARAIS, LE
ANDRÉ DESROCHERS

FILS, LES
MANON COUSIN

FLOES
GUILLAUME LÉVESQUE

FONDATIONS
OLIVIER D. ASSELIN

FRÈRE, LE
JÉRÉMIE BATTAGLIA

JONGUÉ, CARNET NOMADE
CARLOS FERRAND

MER ENTRE NOUS, LA
MARLÈNE EDOYAN

MON PÈRE ET SA MÉLANCOLIE
XIAODAN HE

MONSIEUR LUNA ET MADAME KIKI
BACHIR BENSADDEK, LUC CYR

NAR
MERIEM ANCHOUR BOUAKKZ

NEW MEMORIES
MICHKA SAËL

Ô VALLÉE DE LA VALLÉE
CHARLES-ANDRÉ CODERRE

PORT D'ATTACHE
LAURENCE LÉVESQUE

PRINTEMPS NOW!
JUANCITO JEAN

S'AFFRANCHIR DE L'IMAGE
JULIEN BOISVERT

**TERRITOIRE ISHKUEU TERRITOIRE
FEMME**
CLAUDE HAMEL

TORO
DAVID FABERGA

XALKO
HIND BENCHEKROUN, SAMI MERMER

ZAGROS
ARIANE LORRAIN, SHAHAB MIHANDOUST

ZAVEN VS GOLIATH
DOÏNA HARAP

ZIVA POSTEC
CATHERINE HÉBERT

EXPERIMENTAL

NOSTALGIA
XAVIER CURNILLON

VILLE-MARIE B
ALEXANDRE LAROSE

FICTION

CHERCHE FEMME FORTE
MARILYN COOKE

CHIEN
PASCAL SANCHEZ

ÉCUME
OMAR ELHAMY

ÉLÉONORE
MARTIN RODOLPHE VILLENEUVE

JUSTE MOI ET TOI
SANDRINE BRODEUR-DESROSIERS

KINSHIP
JORGE CAMAROTTI

MÉLOPÉE
ALEXIS FORTIER GAUTHIER

OBSCURIDAD
MARIANO FRANCO

POUPÉES NE MEURENT PAS, LES
JULIE PRIEUR

PRINCE DE VAL-BÉ, LE
JEAN-FRANÇOIS LEBLANC

PROFONDEURS, LES
ARIANE LOUIS-SEIZE PLOUFFE

RECRUE
PIER-PHILIPPE CHEVIGNY

ROSELINE COMME DANS LES FILMS
SARA BOURDEAU

FILMMAKER ASSISTANCE PROGRAM (FAP)

ANIMATION

ALEXIS

BRANDON BLOMMAERT

BIIDAABAN

AMANDA STRONG

GIANT BEAR, THE

NEIL CHRISTOPHER, DANIEL GIES

GOOZER

SARA BLAKE

WELCOME

LAURA STEWART

DOCUMENTARY

BABE, I HATE TO GO

ANDREW MOIR

BIRCH SONG

KEITH ROBERTSON

BLACK IN HALIFAX

FRANCESCA EKWUYASI

CLOSING THE GAP

NIGEL EDWARDS

DISCARNATE

GORDON PEPPER

DRIVE HOME SAFE

ROBERT REIS

FIFTH REGION, THE

GABRIEL UQAITUK

FINDING BIG COUNTRY

KATHLEEN JAYME

GIIWE - THIS IS HOME

MERLE ROBILLARD

GUESTS, THE

ARSHIA SHAKIBA

HERE AND MARS

MARIAM ZAIDI

HIT LIKE A WOMAN

TAMAR DINA

IKEBANA

RITA FERRANDO

LABOUR LEISURE

RYAN ERMACORA

MAMANDAGOKWE

GABRIELLE FAYANT, HOWARD ADLER

PAULA

SCOTT MUNN

PROFESSOR PRECARIOUS

GERRY POTTER

SILLA

GABRIELLE FAYANT, HOWARD ADLER

SWEET MARIE

AMELIA CURRAN

TEEN SPIRIT

RACHEL TENNENHOUSE

THIS IS OUR LAND - BEAR'S EARS

SIMON DONATO

WALKING THE ROAD

ANGELA CHALMERS

ZHARGYLCHAK (HAND MILL)

GULZAT EGEMBERDIEVA

FICTION

C SHARP

TAMARA SEGURA

DEMONS OF THE DEEP

RACHEL EVANS

HORNED SERPENT

DANIEL FOREMAN

MOMENT

GEOFFREY ULOTH

NO MORE PARTIES

NATALIE MURAO

INTERACTIVE WORK

MADE THIS WAY - INSTALLATION

ELLI RAYNAI