

# ANNUAL REPORT

—  
2019–2020



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The Honourable Steven Guilbeault  
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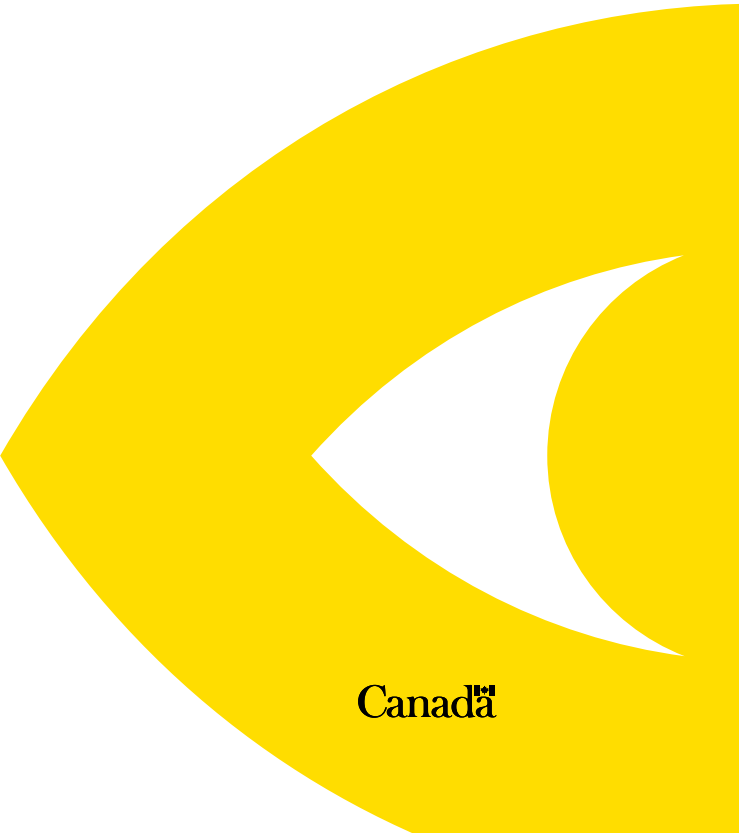
Minister:

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, 2020.

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





# MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

For the NFB, 2019–2020 was an auspicious year filled with change, if not upheaval.

It began with the burst of energy and enthusiasm felt by all of our staff, partners and close collaborators as we moved into our new headquarters in Montreal's Quartier des Spectacles, the centre of cultural and artistic activity in Quebec's largest city.

It ended with the outbreak of the COVID-19 pandemic, which profoundly shook a film and audiovisual industry already weakened by the collapse of outdated business models and the dominance of certain distribution platforms. Further complicating matters were the creative communities' legitimate demands for increased production budgets and an expanded role within the NFB.

These major events posed many challenges for the NFB, but also provided opportunities to pursue our public mandate even further. To develop ideas for our next strategic plan, we conducted an extensive round of consultations with the creative communities and the industry throughout Canada. Despite the constraints, obstacles and criticisms, we chose to listen more closely and act accordingly. This consultation tour has now ended, but our conversations with our partners in the industry continue, and I want to thank them for all their hard work and their passion for our organization. On the basis of these discussions, we expect to be taking some promising initiatives that will be reflected in our 2020–2023 Strategic Plan.

Maintaining the NFB's long tradition as a public producer and distributor, in 2019–2020 we produced 75 original works, including 13 co-productions. Created by artists from many different backgrounds and all parts of Canada, these works have won 123 national and international awards. In total, more than 3,500 creators and artists worked on these productions. In addition, 56 films received funding under two NFB programs: the Filmmaker Assistance Program (FAP) and Aide au cinéma indépendant du Canada (ACIC).

In 2019–2020, for the fourth year running, the NFB achieved its gender-parity objectives in terms of number of productions and production budget. In other good news, 17 (23%) of the works that the NFB produced this year addressed topics related to diversity and multiculturalism, while 40 (53%) dealt with subjects related to Indigenous life, racialized and underrepresented communities, disability and discrimination. These results are especially important because, as we know, women and racialized persons are the groups most heavily affected by the impacts of COVID-19 on the audiovisual community. This is one more reason to continue our initiatives in this regard and expand our efforts to promote greater diversity and inclusion, both at the NFB and within our industry in general.

Of course, we're the first to regret having had to postpone the publication of our Diversity, Equity and Inclusion Plan until 2020–2021. But we are tackling this project with renewed energy, so that the plan will respond more



effectively than ever to the expectations expressed by the various associations and communities representing Indigenous, racialized and underrepresented artists. This plan will be published at the same time as the review of our 2017-2020 Indigenous Action Plan and our commitments to continue the work begun under it. As of 2019-2020, the NFB had already allocated 15% of its production budgets to works by Indigenous artists, while 19% of the works that it produced were directed by Indigenous filmmakers.

The NFB also plays a unique role within official-language minority communities (OLMCs), working with creators throughout Canada to present new perspectives. In 2019-2020, we produced 12 works by filmmakers from OLMCs and allocated 24% of our production budgets to works directed by artists from francophone and anglophone minority communities in all parts of the country.

In terms of audience outreach, 2019-2020 was another record year, with 81 million views recorded worldwide on NFB.ca/ONF.ca and on all of our partner platforms—7 million more than the previous year.

In addition to receiving this enthusiastic response to our online offerings, the NFB held more than 7,900 community screenings, in all the provinces and territories of Canada, including 1,500 as part of the NFB's *Aabiziingwashi (Wide Awake)* Indigenous Cinema Tour.

A recognized, reliable source of content for the education community, the NFB reaches 4 million Canadian students through its online education portal, CAMPUS. Over the past year, as part of the renewal of our educational offerings, we enhanced *Ocean School*, an immersive, interactive experience that addresses environmental issues. With the help of Indigenous experts, we also continued developing *Indigenous Voices and Reconciliation*, an online learning program that, starting in spring 2021, will present Indigenous perspectives on the history and culture of Indigenous Peoples in Canada.

All these achievements are the result of the talent and hard work of the NFB's creators and artists, who collaborated closely with our producers and employees during a difficult year that ended as Canada found itself plunged into the turmoil of the pandemic.

I want to recognize the contributions of all of our staff, creators and partners: they have enabled the NFB to continue to meet its commitments to gender parity, Indigenous creation, and greater diversity, equity and inclusion in all of its activities.

Today, the work is not only continuing, but it's intensifying by the day.



CLAUDE JOLI-COEUR

*Vandy Joli-Coeur*

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



PRODUCTION STILL  
**LOCA**  
VÉRONIQUE PAQUETTE



# 1

## MAKING OUR MARK

# HIGH- LIGHTS

### A LOOK AT THE INSTITUTION

#### THE NFB'S MISSION

The National Film Board's mission is to provide new perspectives on Canada and the world from Canadian points of view—perspectives not provided elsewhere that creatively explore who Canadians are and who they may become, while serving Canadian and global audiences.

As a producer and distributor of bold and innovative work, the NFB continues to be one of the pillars of Canada's collective memory. The NFB enables creators to address difficult subjects, to shed light on Canadian values in all their diversity, and to provide a unique perspective on who we are collectively, sparking conversations and encouraging learning and discovery. With its auteur documentaries and animation, as well as its groundbreaking interactive works and immersive experiences, the NFB is an iconic Canadian public institution.

#### THE NFB PAST, PRESENT AND FUTURE

#### MARKING 80 YEARS OF CREATION

On May 2, 2019, the NFB commemorated its 80th anniversary with a number of projects that shined a spotlight on the rich contribution of hundreds of NFB creators and artists. For one of these projects, we presented a special selection of 80 films on NFB.ca/ONF.ca that have had an impact on the institution's history, each in its own way. On social media, NFB staff,

creators and partners from all over Canada and around the world were invited to submit selfies in which they recreated the NFB's familiar logo in unusual landscapes and other settings.

Just a few days before this anniversary, the NFB turned another page when, in preparation for its move to downtown Montreal, the “Man Seeing” logo, designed by Georges Beaulieu, was removed from the outside wall of its headquarters at 3155 Côte-de-Liesse Road, where it was installed in the 1970s. This historic moment symbolized the continuity of the NFB's mission, respectful of its rich past while looking forward to its future.

As a reminder of this mission, the NFB pooled its expertise in a collaborative approach to updating the animated logo that appears at the beginning of its works and in its marketing materials. With the participation of the NFB's animation studios and technical services and the contributions of two young artists—Quebec illustrator and producer Nicolas Ménard and composer Nicole Lizée—a bold and original animated logo was produced, one that aims to emotionally connect audiences to the concept of humanity and the symbolism of the “Man Seeing” logo.





## DESTINATION: DOWNTOWN

In fall 2019, the “Man Seeing” logo was reinstalled in the public space of the NFB’s new headquarters in the prestigious Îlot Balmoral building in downtown Montreal, while a more recent version of the NFB logo was installed atop the building.

After more than 60 years in its building on Côte-de-Liesse Road, the NFB moved to the heart of Montreal’s Quartier des Spectacles district, the nerve centre for audiovisual creation and distribution in Quebec’s largest city. From early September to late October, NFB staff members and creative collaborators—nearly 400 people in all—began moving into new spaces that include animation, documentary and interactive production studios; post-production facilities for mixing and editing; and a library, photo library and archives. The NFB’s new headquarters will be a national and international showcase for Canadian expertise and talent, a space that’s conducive to innovation, and a place where encounters between creators, staff, experts, artists and the public can take place.

As this annual report was being published, the only facilities not yet ready at the NFB’s new headquarters were the screening room, the recording studio and the mixing room, all of which will be completed in the course of next year. The NFB wants the official opening of its new building, public space and screening room to be a public event that brings people together, so we have postponed it in light of the COVID-19 pandemic.

In fall 2019, the NFB also relocated the conservation room where it stores its heritage collection of audiovisual works, whose cultural and historic value is priceless. This collection is now housed in a new building at 4725 rue Cousens in the Montreal borough of Saint-Laurent. At this new location, the NFB will continue to focus on supporting innovation in production and distribution, so that the entire organization can operate in a completely digital ecosystem.

At this new building, nearly 15 experts will continue their work of preserving, revitalizing and digitizing the collection, which, according to the most recent database update, comprises 14,275 titles produced over the past 80 years. In accordance with its Digitization Plan, the NFB has finished digitizing its active collection, which represents 60% of the entire collection and now totals 8,565 titles, and has already digitized 2,457 of the 5,710 titles in the inactive collection.

## TECHNOLOGICAL INNOVATION AS A KEY DRIVER OF GROWTH

Moving the NFB’s headquarters posed a major technological challenge, because it had to be done in such a way that all NFB studios across Canada could continue operating. The NFB met this colossal challenge successfully by implementing parallel infrastructures and by scheduling all necessary network shutdowns very tightly.

This transition was facilitated by several partners. Thinklogical helped the NFB to install all of its equipment in a single room, so that the production and post-production network could be fully connected and each specialized room could be linked by optical fibre, while Atempo provided support for the implementation of a digital data exchange between the Balmoral building and the new conservation room.

To be an innovation leader requires a cutting-edge infrastructure capable of handling emerging production and distribution formats. The NFB’s research and development team has therefore been working on a vision for placing artificial intelligence (AI) at the service of its audiovisual collections and their accessibility. One practical example is AI-assisted voice synthesis for described video. This AI technology applies several audio and video analysis algorithms to make video describers’ work easier, so that producers can make audiovisual works accessible to audiences who need such services. The NFB has also signed an agreement with the CRIM computing research centre in Montreal, whose VD production system uses several AI-related detection tools. Through this partnership, CRIM and the NFB ultimately plan to make

about 100 documentary, fiction and animated films from Quebec and other parts of Canada accessible to people with visual impairments.

The NFB is also making use of AI in film production. The NFB’s first AI-assisted production, the film *XO Rad Magical* by Mi’kmaq director Christopher Gilbert Grant, was created as part of the 12th edition of the NFB’s Hothouse apprenticeship program for emerging filmmakers.

In 2018, to ensure lasting access to the digital art works and interactive productions in its collection, the NFB partnered with Rhizome. This partnership led to significant improvements in Webrecorder, an open-source platform that can be used to capture, archive and share interactive web content. The NFB’s research and development team has now been working with Rhizome’s Webrecorder team for over a year to achieve the objectives for preserving the entire collection of NFB interactive works. Between 90% and 95% of them are now accessible in open source.

As the NFB’s current Technology Plan entered its final year, the NFB’s research and development team began thinking about its new Technology Plan, for the years 2020–2025. In addition to upgrading the technology for all of the NFB’s production studios and distribution operations, one of the big challenges will be to improve collaboration in production, post-production and distribution, an objective that is already being given priority in light of the COVID-19 situation.



## A CONSTANTLY EVOLVING ORGANIZATIONAL STRUCTURE

In December 2019, the NFB announced the restructuring of its Creation and Innovation Division in order to build more bridges between its teams and ensure greater consistency and cohesiveness among the works it produces. The new structure, which brings all of the NFB's studios together under the umbrellas of the English Program and the French Program, will enable better sharing of expertise and best practices in the production of documentaries, auteur animation and interactive and immersive works, while promoting a national vision and national programming framework that reflect Canada's linguistic duality.

Shortly before the headquarters move, Minister of Canadian Heritage and Multiculturalism Pablo Rodriguez announced that Claude Joli-Coeur had been reappointed to the position of Government Film Commissioner and Chairperson of the National Film Board of Canada for a three-year term.

From January to March 2020, Mr. Joli-Coeur travelled across Canada to meet with members of the independent film community, in particular creators and producers of documentary and animated works. Because the NFB is also a public distributor, Jérôme Dufour, the NFB's Director General of Distribution, Communications and Marketing, also attended these consultations, along with the producers and executive producers from each geographic area concerned.

This consultation tour was organized in partnership with the Canadian Media Producers Association (CMPA), the Documentary Organization of Canada (DOC), the Directors Guild of Canada (DGC), the Association des réalisateurs et réalisatrices du Québec (ARRQ) and a group of filmmakers known as NFB/ONF Creation. The consultations were held in nine cities (Winnipeg, Edmonton, Regina, Vancouver, Toronto, Moncton, Halifax, St. John's and Montreal), where over 400 people met to discuss two main topics: the NFB's production spending and its relationship with the creative community.

Claude Joli-Coeur reiterated his promise of a stronger, more permanent commitment to the film community. As he put it, "It's essential for our future, so it will really be a central element of our next strategic plan. Fair compensation for creators will be a pillar of this plan. And we also want to build a closer relationship with them and hear what they have to say. [...] We want to open the conversation."

## THE PANDEMIC AS A BACKDROP

Just as it did for the rest of Quebec and the rest of the world, COVID-19 had a major impact on the NFB's activities. When the pandemic began, the NFB had some 200 film projects under way—some at the writing stage, others in production or post-production. The pandemic has also directly affected NFB film completions, launches and festival screenings, as well as sales of works to international distributors.

But thanks to the digital shift that the NFB began several years ago, we were able to respond to this situation nimbly and proactively, to reorganize ourselves to deal with it and fulfil our mandate as a public distributor. Our in-person public screenings have gone virtual, our post-screening conversations with filmmakers and other special guests have continued online, and many of our partner libraries have quickly managed to make quality NFB films available to their clients through online and live screenings, and by sending film suggestions and links to members of book clubs.

These extraordinary circumstances have led to increased viewership for the NFB.ca/ONF.ca platform, where at the height of the pandemic, the number of daily views had risen to 25,000 from 7,000. In addition, during the lockdowns, the NFB Education team curated films and other educational resources for students from kindergarten through Grade 12, thus helping to keep the minds of 4 million young Canadians active during the pandemic.



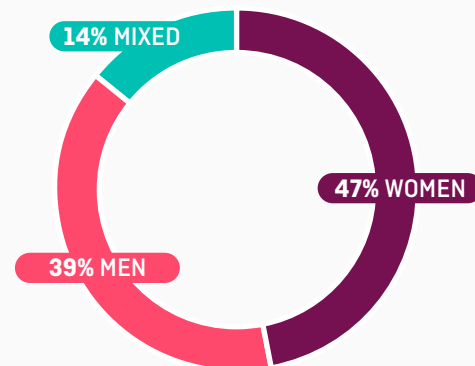


## COMMITMENT TO A DIVERSE RANGE OF VOICES

### GENDER EQUITY STATISTICS AND INITIATIVES

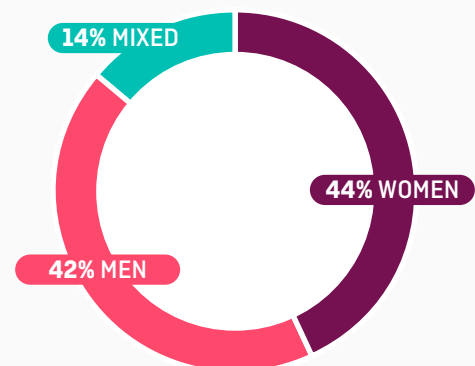
#### IN 2019–2020:

##### WORKS IN PROGRESS



**47%** OF WORKS IN PROGRESS WERE DIRECTED BY WOMEN,  
**39%** WERE DIRECTED BY MEN AND  
**14%** BY MIXED TEAMS.

##### PRODUCTION BUDGET



**44%** OF THE PRODUCTION BUDGET FOR WORKS IN PROGRESS WAS ALLOCATED TO WORKS DIRECTED BY WOMEN,  
**42%** WENT TO WORKS DIRECTED BY MEN AND  
**14%** TO WORKS DIRECTED BY MIXED TEAMS.

In 2016, gender equity was an important objective at the NFB, but now it is a reality. Four years after making its original commitment, the NFB has achieved gender parity in terms of number of productions and production budget.

The NFB's efforts to promote gender equity have been recognized by Women in Governance, a not-for-profit organization dedicated to the advancement of women in all spheres of society, which awarded Platinum Parity Certification to the NFB at its Annual Recognition Gala.

Although such statistics are important indicators, the NFB's actions often speak for themselves. The public-discussion series *Les femmes de métiers* is one of several initiatives the NFB has taken to support gender-parity objectives. Launched in 2018–2019 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 series seeks to inspire more women to pursue careers in the film industry, through interviews that offer an invaluable close-up look at the experiences of female artists in various technical areas of filmmaking.

At the NFB in 2019–2020, Marie-Pier Gauthier became the first female producer at the French Program's Interactive Studio, while Teri Snelgrove was appointed producer at the BC and Yukon Studio and Coty Savard assumed the position of producer at the North West Studio.

Also in 2019–2020, Ms. Savard served as associate producer for the short documentary *Lake*, directed by Alexandra Lazarowich as part of *Five Feminist Minutes 2019*, a contemporary take on the famous series of five short films from the trailblazing Studio D, the world's first all-women production unit. Shot exclusively by a team of Indigenous women, *Lake* portrays the lives of Métis women net fishing in northern Alberta.



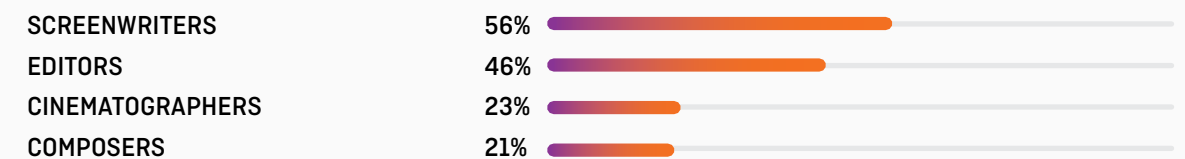
As *Lake* shows, striving for parity also means taking steps to ensure women's voices are better heard, and giving them a space to recount their stories, their struggles and their successes. One stunning example of a film that does all these things is Baljit Sangra's documentary *Because We Are Girls*, a moving tribute to the resilience of women who have experienced profound trauma. Also noteworthy are two powerful feature-length films from the NFB English Program's Quebec and Atlantic Studio, about women who dare to defy the status quo: *Conviction*, by Nance Ackerman, Ariella Pahlke and Teresa MacInnes, exhorts audiences to envision a radically different alternative to the

incarceration of women, while *River Silence*, by Rogério Soares, documents the incredible resilience of four women whose families have been displaced by the construction of a dam in Brazil.

Over the coming years, the NFB will continue its efforts to have even more women, and in particular women cinematographers and composers, contribute their unique perspectives and expertise to NFB films.

#### KEY CREATIVE POSITIONS

#### % OF WOMEN



**56%** OF THE WORKS IN PROGRESS WERE WRITTEN BY WOMEN.

**46%** OF THE WORKS IN PROGRESS WERE EDITED BY WOMEN.

**56%** OF THE AWARDS RECEIVED WENT TO WORKS DIRECTED OR CREATED BY WOMEN.





**FREEDOM ROAD**  
ANGELINA MCLEOD

## RENEWED RELATIONSHIPS WITH INDIGENOUS PEOPLE

In 2017, the NFB launched its three-year Indigenous Action Plan, aimed at redefining its relationships with Indigenous people. This plan contained a number of commitments responding to the work and recommendations of the Truth and Reconciliation Commission, which stressed the role of key institutions such as the NFB in reshaping Canada's collective memory.

In 2019–2020, the NFB met its commitment to devote 15% of its total production spending to projects by Indigenous artists. In addition, 14 of the works completed (19%) were directed by Indigenous filmmakers—including *nîpawistamâsowin: We Will Stand Up* by Tasha Hubbard, *Now Is the Time* by Christopher Auchter and *Freedom Road* by Angelina McLeod—while 15 of this year's productions dealt with Indigenous issues.

### IN 2019–2020:

**15% OF THE NFB'S TOTAL  
PRODUCTION SPENDING WENT TO  
PROJECTS BY INDIGENOUS ARTISTS**  
(294 PRODUCTIONS IN PROGRESS).

**OUT OF THE 75 WORKS COMPLETED  
IN 2019–2020, 14 (19%) WERE  
DIRECTED BY INDIGENOUS PEOPLE.**

**15 OF THESE WORKS DEALT WITH  
INDIGENOUS ISSUES.**

Many of the commitments set out in the Indigenous Action Plan involve making it possible for both new and classic works by Indigenous artists to reach wider audiences. The NFB brings some of these works to audiences directly, in Canadian communities large and small, through the *Aabiziingwashi (Wide Awake) Indigenous Cinema Tour*, which screens NFB films by Indigenous filmmakers. This was the third year that this tour was run, and it was highly successful, with nearly 500 screenings sparking dialogue in every province and territory. In total, over 1,500 screenings have been held to date under this initiative.

The NFB is one of the largest repositories of Indigenous films in the world. Its extensive online collection now provides free access to over 350 productions created by Indigenous artists, which generated 323,190 views last year. These productions include the films of Alanis Obomsawin, who began the 52nd year of her illustrious filmmaking career in 2019–2020 and whose most recent film, *Jordan River Anderson, The Messenger* (her 53rd) has won acclaim at Canadian festivals. The NFB has made a special effort to digitize and clear the rights for all of her films so that Canadian and international audiences can readily access the renowned Abenaki director's precious body of work.

In October 2019, the NFB presented its North West Studio's production *Loon Lake* at the imagineNATIVE Film + Media Arts Festival for the first time. Produced in 1968 by the Indian Film Crew, this film was shot entirely in Cree and was likely the first film ever made in this language. It is also probably one of the very first films made by Indigenous filmmakers in Canada. Tom O'Connor, one of the original members of the crew who shot *Loon Lake*, has said that it was Alanis Obomsawin who had encouraged him, 50 years earlier, to try his luck and join the Indian Film Crew.

All of these commitments advance the NFB's broader ambition to work toward an industry that is more inclusive and more representative of Canadian society, both on screen and in the workplace. Indigenous people now represent 0.8% of the NFB's total staff, and the NFB continues to accelerate its efforts to achieve 4% Indigenous representation by 2025.

To review its hiring policies, the NFB has partnered with Indigenous Works, a not-for-profit company recognized for its leadership in workplace inclusion and for its ability to develop better strategies for integrating Indigenous staff into Canadian firms. In light of the report produced and the review conducted of best practices at other Indigenous organizations, the NFB will enhance its recruitment strategy to augment its capacity to reach qualified Indigenous job candidates. This strategy will also enable the NFB to improve its practices for welcoming and integrating new employees, as well as for staff retention and professional development.

The NFB wants to genuinely contribute to the Indigenous film industry by supporting filmmakers and taking steps to not only enable this industry to flourish for future generations, but also to eliminate negative stereotypes on screen now. Toward these ends, *On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories* was published in partnership with imagineNATIVE. This document is designed to provide a positive framework to guide production companies and sources of production funding.

As this annual report is being published, the NFB is in the process of completing an evaluation of the results achieved to date under its 2017–2020 Indigenous Action Plan, and defining future steps to meet the 33 commitments in that plan. Both aspects of this effort will be the subject of a publication in 2021.



## NEW WAYS OF STORYTELLING FOR NEW WAYS OF SEEING

In keeping with its duty to represent Canada's cultural wealth authentically, the NFB is making efforts to expand its creative space to accommodate a wider variety of voices, including, in particular, the voices of Indigenous people, official-language minority communities and advocates for gender equality, diversity and inclusion.

### IN 2019–2020:

**17 OF THE WORKS COMPLETED (23%)  
ADDRESSED SUBJECTS RELATED TO  
DIVERSITY AND MULTICULTURALISM;**

**40 OF THE WORKS COMPLETED (53%)  
DEALT WITH ISSUES RELATED TO  
INDIGENOUS PEOPLE, RACIALIZED  
AND UNDERREPRESENTED GROUPS,  
DISABILITIES AND DISCRIMINATION.**

The NFB demonstrates its desire to foster a better understanding of the specific lived realities of official-language minority communities through concrete commitments such as the *Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada*, whose signatories work together to better address the issues faced by Canadian francophone minority arts and culture communities, and the three-year Collaboration Agreement with the Quebec English-Language Production Council (QEPC) and the English-Language Arts Network (ELAN), which is designed to strengthen anglophone audiovisual production and culture in Quebec.

The NFB French Program's Canadian Francophonie Studio embraces the challenges of audiovisual production in French-language minority communities, giving filmmakers the opportunity to work in French and create works in a setting that fosters experimentation and

creative daring, while also providing structure. In 2019, the Studio made its presence felt at the Acadian World Congress, which was held in 21 cities and towns on Prince Edward Island and in New Brunswick. This event, which attracts thousands of people, gave the NFB the opportunity to position itself as an important player in Canada's Acadian communities.

The NFB's efforts underscore the importance of culture for Canada's collective identity and help Canadians to feel that they are part of the country's rich social and linguistic fabric. It is through storytelling that people often succeed in better understanding one another.

*Franchir la ligne (Standing on the Line)*, a documentary by Acadian filmmaker Paul Émile d'Entremont, garnered attention this year with its focus on the theme of individual freedom. This film, which had its world premiere at the DOXA Documentary Film Festival in Vancouver, examines homophobia both in elite professional sports and in school sports, in particular at L'Odyssée, a French-language secondary school in Moncton, New Brunswick. In a series of moving first-person accounts, this film turns the camera on athletes who speak up for the LGBTQ2+ cause, setting out to overcome prejudice in the hope of changing things for the athletes of tomorrow.

Sandi Rankaduwa's *Ice Breakers*, another NFB film from the Maritimes, also explores the world of sports, following a very talented young hockey player in a sport where Black players like him are chronically underrepresented. The film uncovers a piece of the buried history of Canada's national sport, in a way that will change perceptions about the country's rich Black sporting heritage and help to keep it alive.



Changing perceptions is also the ambition of *Five@50*, which, 50 years after homosexuality was decriminalized in Canada, presents a unique collection of five intimate short documentaries by leading artists. The films range from personal reflections to cultural history, and include experimental approaches, animation and dramatization. Since this collection premiered at TIFF Bell Lightbox in Toronto, thousands of people have watched it on online platforms.

The NFB production *Un/tied Shoes* has sparked productive conversations about gender equality, LGBTQ2+ people and diversity. Presented as the website of a fictional online shoe company,

the work explores the personal experiences of Evie Ruddy, who grew up on the Prairies feeling neither quite like a girl nor quite like a boy.

To provide further food for thought, the NFB has now made an all-new selection of more than 40 LGBTQ2+ titles available online for free. These documentaries and animated films illustrate various issues and realities experienced by LGBTQ2+ communities over the years, helping members of the public to become better informed, and to see and know each other in new ways.



# 2 CREATING

Producing works is central to the NFB's mission. As the NFB continues to be the keeper of Canadians' collective memories, it has the responsibility of ensuring that its productions reflect the histories, places and perspectives of every part of Canada.

At the NFB's 10 production studios across the country, from Vancouver to St. John's, artists and production teams push the creative envelope to inform and entertain audiences, raise their awareness and take them on exciting journeys.

In 2019–2020, the NFB launched a new website, Create with the NFB, where all of the information about production at the NFB can be found in one place: [production.nfbonf.ca/en](https://production.nfbonf.ca/en).

## 2019–2020 IN NUMBERS

IN 2019–2020, THE NFB PRODUCED A TOTAL OF 75 ORIGINAL WORKS:

- > 62 NFB productions and 13 co-productions;
- > 70 original linear productions, including 13 animated films, 54 documentaries and 3 fiction films;
- > 15 feature-length documentaries;
- > 2 interactive online experiences, including 1 website and 1 mobile app;
- > 3 immersive experiences, including 1 installation and 2 virtual-reality works.

Emerging filmmakers directed 51% of these works.

The NFB received 123 honours, including 3 achievement awards.

56 films received support from either the NFB's Filmmaker Assistance Program (FAP) or its Aide au cinéma indépendant – Canada (ACIC) program.

## WORKS THAT PUSH THE BOUNDARIES OF THE IMAGINATION

### CUTTING-EDGE ANIMATION

The NFB became a pioneer in animation by embracing the latest technologies and pushing the boundaries of storytelling and cinematic formats. By continuing to do so, the NFB remains a centre of excellence for animated film.

Three productions from the French Program's Animation Studio stood out in particular this year.

The first film ever animated entirely using the technique of encaustic painting, Theodore Ushev's *Physique de la tristesse* (*The Physics of Sorrow*) was inspired by a novel by Bulgarian author Georgi Gospodinov. It traces an unknown man's life as he sifts through memories of his youth in Bulgaria through to his increasingly rootless and melancholy adulthood in Canada. Short-listed for the Oscar for Best Animated Short Film, *The Physics of Sorrow* also received an honourable mention at the Toronto International Film Festival (TIFF) and two awards at the Festival du nouveau cinéma de Montréal, in addition to attracting a record audience at its premiere in Bulgaria.

To create *Sans objets* (*No Objects*), emerging experimental filmmaker Moïa Jobin-Paré developed a highly distinctive approach to animation. Combining hands-on methods with digital and analogue technologies, *No Objects* transfigures forms of expression, turning photographs into etchings and sound into motion. Since its world premiere at the Chromatic festival in Montreal, the film has screened at several festivals in Canada and abroad, including Animafest Zagreb in Croatia, where it received a special mention.

In *Oncle Thomas – La comptabilité des jours* (*Uncle Thomas: Accounting for the Days*), filmmaker Regina Pessoa, who specializes in animated engraving, experimented with drawings, shadows on walls, and stop-motion. Depicting the special relationship

that the filmmaker had with her uncle, the film is a powerful expression of love for this marginalized man. It won both the Jury Award and the Best Original Music Award for a Short Film at the Annecy International Animation Film Festival in 2019.

### DOCUMENTARIES THAT MATTER

Documentaries open a window onto the world and look beyond the obvious. They cast light on things that can no longer be ignored. As the NFB's documentary programming for 2019–2020 illustrated, documentaries are not just important—they're essential for explaining how the world works.

A large share of the NFB's documentary productions are grounded in the realities of Canada's various regions. These works are created by and for local communities but matter to audiences elsewhere as well. In creating the documentary series *Ramaillages* (*Gatherings*), Moïse Marcoux-Chabot was driven by a deep desire to film in his own part of Quebec, the Gaspé, and to sketch a portrait of people there who aspire to a healthier way of living. This series—the first ever produced entirely by the NFB French Program's Documentary Studio—provides an illuminating, sensitive look at New Ruralism and contemporary environmental challenges while showing that people can go against the prevailing ideology and build a new kind of network of regional social relations. The series, shot over the course of the seasons, offers a rare look at the beauty of the people, their words and their land.

Will Prosper's feature documentary *Kenbe la, jusqu'à la victoire* (*Kenbe la, Until We Win*) received a standing ovation from a full house when it had its world premiere at the Montreal International Documentary Festival (RIDM), where it received the People's Choice Award. Like *Ramaillages*, this documentary deals with agriculture, but it also provides a highly intimate portrait of illness, exile and the need to pass one's ideals on. Shot in the lush Haitian countryside and the icy landscapes of Quebec, this film follows Hatian-born Montrealer Alain Philoctète in an unforgettable tribute to the spirit of community.





Farther west in Canada, the documentary short *Talking at Night*, by Saskatchewan filmmaker Eric Thiessen, had its British Columbia premiere at the DOXA Documentary Film Festival in Vancouver and won the Ruth Shaw Award (Best of Saskatchewan) at the Yorkton Film Festival. The film takes us into the work of Saskatoon's Mobile Crisis Centre, which provides 24/7 crisis resolution to people in distress. The director captures the behind-the-scenes experiences of the crisis centre's staff, crafting a compelling observational portrait of a critically needed but largely unknown front-line service.

After making a splash at Toronto's Hot Docs festival, *Assholes: A Theory*, the latest feature film from veteran director John Walker, screened in various Canadian cities in November. Inspired by Aaron James's successful book of the same title, the film ventures into a predominantly male domain, investigating why assholes thrive in certain environments and why we keep electing them to public office.

Documentary cinema reflects the world as it really is, and that is why the NFB works with artists from all over Canada to bring to Canadian screens the stories and perspectives that are often underrepresented.

In May 2019, the spotlight was on the feature documentary *Because We Are Girls*, a production funded entirely by the NFB, which had its premiere at Hot Docs before opening DOXA and screening at selected theatres across Canada. In this film, director Baljit Sangra tells the story of a conservative South Asian Canadian family in small-town British Columbia that must come to terms with a devastating secret: three sisters were sexually abused by an older relative, starting when they were children. After remaining silent for nearly 25 years, the sisters decide to reveal the truth—not only to protect other young relatives, but to set an example for their own daughters. This film received a warm reception from Canada's South Asian community.

Another documentary that stirred interest in 2019–2020 was *nîpawistamâsowin: We Will Stand Up*, the first film by an Indigenous director ever to open Hot Docs. Co-produced by Downstream Documentary Productions and the NFB in association with CBC Docs and APTN, this feature film tells the story of

Colten Boushie, a 22-year-old Cree man who died from a gunshot to the back of his head after entering Gerald Stanley's rural property with his friends. Stanley's subsequent acquittal by a jury captured international attention, raising questions about racism embedded in Canada's legal system and propelling Colten's family to national and international stages in pursuit of justice. Sensitively directed by Tasha Hubbard, *nîpawistamâsowin: We Will Stand Up* weaves an intense narrative punctuated by reflections on her own adoption. After playing to sold-out houses at DOXA and winning the Best Canadian Feature Documentary Award at Hot Docs, *nîpawistamâsowin: We Will Stand Up* was one of the five most popular Canadian films for two months.

In Richmond, BC, there's a place that's utterly unique, both in that province and in the world: No. 5 Road, also known as the "Highway to Heaven," is home to a multitude of faiths. Side by side are numerous houses of worship, including Buddhist temples, a Sikh gurdwara, Hindu and Swami temples, Shia and Sunni mosques, Christian churches, as well as Jewish, Islamic and Christian schools. In her documentary *Highway to Heaven*, filmmaker Sandra Ignagni merges beautiful, carefully framed images with a symphonic soundscape that illuminates the intimate lives of the faithful. This evocative documentary is both a meditation on multiculturalism and a subtle critique of the latent tensions that underlie cultural diversity in Canada today.

*Loin de Bachar (Far from Bashar)*, by Pascal Sanchez, paints a nuanced portrait of a courageous family forced to flee from Syria to Montreal, where their lives continue to be impacted by Syria's seemingly endless war. Although Adnan and Basmah al-Mahamid have adjusted fairly quickly to life in a peaceful city, they still fear for loved ones back in Syria whose status and whereabouts remain unknown. This film gives audiences a front-row view of this little-known reality.



## ONE-OF-A-KIND IMMERSIVE AND INTERACTIVE EXPERIENCES

Immersive experiences are playing a growing role in the public space because of their unique ability to plunge audiences into other worlds and thus often provide a more intimate understanding of the subjects that they address.

At a time when artificial intelligence is everywhere, the NFB, in partnership with Schnellebuntebilder and EyeSteelFilm, offers a 10-minute peek behind the curtain of this new technology with the prototype *Chomsky vs. Chomsky: First Encounter*. Selected for the New Frontier exhibition at the Sundance Film Festival, this playful, introspective project asks questions about what it means to emulate human intelligence.

Also selected for Sundance's New Frontier, as well as for the Tribeca Film Festival, Hot Docs, SIGGRAPH and Cannes XR, *The Book of Distance* is the first virtual reality (VR) project by Toronto artist Randall Okita, and it has been hailed by critics. This work invites us on an interactive pilgrimage through the emotional geography of immigration and family to reimagine the experience of the filmmaker's grandfather, who was sent to a Canadian internment camp during World War II because he had been born in Japan.

The world's first animated film in which every single image was created in VR, *Gymnasia* launched at the Tribeca Film Festival in New York City to critical acclaim. This groundbreaking, six-minute VR experience flawlessly blends 3D 360-degree video, miniatures and CGI, and pushes the art of puppet animation into uncharted territory. Creating this uncanny world was a truly collaborative effort. Co-produced by Felix & Paul Studios and the NFB, *Gymnasia* was directed by the award-winning duo of Chris Lavis and Maciek Szczerbowski (Clyde Henry Productions), while musician Patrick Watson composed the score and Headspace Studio designed the immersive soundscape.

Launched online and at Hot Docs, the interactive documentary *Supreme Law*, by acclaimed director Katerina Cizek, provides a whole new perspective on the Canadian Constitution by telling the stories behind its adoption and how they continue to resonate today. Made in partnership with the Centre for Constitutional Studies, the work brings together Canadian YouTube stars and constitutional-law scholars to revisit some of the most dramatic political events in 20th-century Canada. *Supreme Law* is decisive proof that when people from different backgrounds get together, they can create something unique.

*Mode avion (Airplane Mode)*, an installation by Emilie F. Grenier and Simon C. Vaillancourt, was co-produced by the NFB and the Musée de la civilisation in Quebec City as part of an exhibition called *Head in the Cloud*. The installation invites us on three journeys to take an introspective look at the role of digital technology in our lives, and our relationship to it. The project's extraordinary physical locations allow us to break away from our screens and ask ourselves questions about social and cultural changes.

## PARTNERSHIPS FOR INNOVATION

As the preceding example shows, in 2019–2020 the NFB continued to explore opportunities to partner with museums and other organizations to make the most of its expertise.

In 1964, John Coltrane recorded eight of his classic compositions for the soundtrack of the NFB film *Le chat dans le sac (The Cat in the Bag)* by director Gilles Groulx. The recordings went largely unheard for years, but now, thanks to a partnership between the NFB and Impulse! Records, they have been released as a new album entitled *Blue World*. The film itself became one of the most popular titles on NFB.ca/ONF.ca this year, while the album received positive reviews all over the world, from sources such as *The New York Times*, *The Guardian* and NPR, as well as over 75,000 mentions online.

In December 2019, Canada Expo 2020 Dubai announced that it was partnering with the NFB to commission a major art installation showcasing Canada's diverse, innovative creative industries at the Canada Pavilion in Dubai. The installation was to have been featured at the pavilion from October 20, 2020, to April 10, 2021, but the exhibition had to be postponed because of the pandemic.

Every year since 2008, the NFB has taken part in an inspired creative collaboration with the Governor General's Performing Arts Awards Foundation, honouring excellence in Canadian performing arts by producing film portraits that capture the talent and dedication of that year's award recipients. The collection of films that the NFB has made for the Governor General's Performing Arts Awards now numbers 98 titles, all of which can be streamed free of charge at NFB.ca/ONF.ca.

For the 2019 edition of the awards, the NFB produced the following seven films:

- **Lorraine Pintal: Pour que la lumière ne meure jamais (Lorraine Pintal: So the Light Never Dies)**, by Ariane Louis-Seize;
- **The AfterLifetime of Colm Feore**, by Hannah Cheesman;
- **Sandra Oh: Inspiration**, by Karen Lam;
- **Rick Mercer: 'Take Action' Figures**, by Stephen Dunn;
- **Le piano de Louise (Louise's Piano)**, by Érik Cimon;
- **Mavis Staines: Sharing Dance**, by Leah Nelson and Mona Fani;
- **E. Noël Spinelli: Sharing the Magic of Music**, by Bobbi Jo Hart.

## A TALENT INCUBATOR

The NFB plays an active role as a talent incubator and networking hub that supports emerging and seasoned artists so that they can push their art ever further.

In 2019–2020, 51% of the NFB's works were directed by emerging filmmakers and 56 films received support from one of two NFB programs: the Filmmaker Assistance Program (FAP) or Aide au cinéma indépendant du Canada (ACIC). As director Alicia K. Harris stated at the Regent Park Film Festival, her support from the FAP contributed greatly to the success of her short film *PICK*, because it was one of the first that she received and helped to prime the pump for subsequent funding.

But the NFB's role goes far beyond funding projects by emerging filmmakers. It also provides them with guidance, resources and a fertile environment for creativity.

The Art & AI artistic residency in research/creation and artificial intelligence exemplifies the ways that art and artificial intelligence can co-exist. The product of a partnership between the NFB, the Quartier des Spectacles Partnership, the Conseil des arts de Montréal, and Element AI, this residency led to the production of the project *L'éclat du rire* by multimedia artist Etienne Paquette, multidisciplinary designer and scenographer Mélanie Crespín, and clown and street-performance creator Muriel de Sangroniz. This project explores the role of AI systems by training one to identify different people's laughs and to respond to them by bouncing the sound back or mimicking it. The group that created this work received 200 hours of support from the AI experts at Element AI, as well as access to the latest developments in the discipline and a \$50,000 budget to design their prototype.

The third edition of the NFB's *Jeunes pousses* internship brought together students from the Université du Québec à Montréal communication, graphic design and environmental science programs. Their assignment: to produce an interactive project about making cities resilient to climate change. In addition to completing this project over a period of 10 weeks, the students had the



opportunity to attend master classes with artists from Montreal's digital industry.

In another NFB initiative, the fourth annual edition of the *Projet 5 courts (5 Shorts Project)* was held in Quebec's Bas-Saint-Laurent region. In this project, each of five pairs of artists from the worlds of filmmaking and sound and music creation made a three-to-five-minute film, with support from the NFB French Program's Documentary Studio at every stage of production.

The NFB also supports artists from Indigenous communities and underrepresented groups, including official-language minority communities, by ensuring that they can tell their stories in a safe, inclusive environment, and working with them to reach and engage audiences across Canada.

The NFB's **Hothouse** apprenticeship program for emerging animators has helped launch the career of a new generation of highly regarded Canadian filmmakers. For its 12th annual edition, the program partnered with the imagineNATIVE Film + Media Arts Festival and with English Program Animation Studio associate producers Amanda Strong and Amanda Roy to help address the underrepresentation of Indigenous creators in the animation field. Three emerging filmmakers from Turtle Island participated in this paid, 22-week apprenticeship, which combined training with the opportunity to create their own auteur animated works. The resulting films were *The Fake Calendar*, by Meky Ottawa, *Collector*, by Kassia Ward, and *XO Rad Magical*, by Christopher Gilbert Grant.

In partnership with the Canadian Film Centre's Media Lab in Toronto and JustFilms | Ford Foundation, the NFB launched **Open Immersion II**, a documentary VR lab for Indigenous creators. The goal of this initiative, scheduled to extend through 2020, is to provide Indigenous artists with extensive technical training, opportunities to receive mentoring and to pitch projects, and ideas for strategies to achieve wider distribution of their VR works. **Open Immersion II** follows the success of the

inaugural Open Immersion lab in 2016, which fostered knowledge exchange among diverse artists from Canada and the United States.

The *Otherly* program is a first-ever partnership between the NFB's Ontario Studio and the iconic PBS documentary series *POV*. The program's goal is to help define creative non-fiction storytelling in the age of mobile and ephemeral media, with perspectives and voices from Canada and the United States that aren't always being heard. The program selected eight proposals for innovative Instagram Stories on the theme of belonging in the 21st century, out of 180 proposals submitted by visionary women, non-binary and/or genderqueer storytellers from Canada and the United States. In June 2019, the program held a pre-production laboratory in New York City, where the eight selected participants worked closely with mentors and industry experts to develop their projects.



LE BONHEUR DE LUCIEN (LUCIEN'S HAPPINESS)  
NATHALIE HÉBERT



# 3

## ENGAGING AUDIENCES

The NFB carries out its mission not only by producing works, but also by distributing them so that they can be seen in classrooms, community spaces and movie theatres, and on all of the virtual platforms now used to access creative content, and lastly, by creating deep, authentic relationships with its audiences.

### CANADIAN AND GLOBAL VIEWS

	CANADA	GLOBAL (CANADA AND INTERNATIONAL)
INTERNET	7,941,761	56,916,352
ONLINE PARTNERS	5,721,874	53,033,512
INTERACTIVE PRODUCTIONS	166,215	1,016,207
<a href="#">NFB.CA</a>   <a href="#">ONF.CA</a>	2,053,672	2,866,633
TELEVISION	18,982,580	18,982,580
EDUCATIONAL AND INSTITUTIONAL MARKET	2,472,189	2,476,005
PUBLIC SCREENINGS	934,856	1,057,484
PUBLIC INSTALLATIONS	402,667	424,267
PUBLIC-WALL SCREENINGS	1,725,503	1,729,902
TOTAL*	32,211,181	81,335,869**

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

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

### PRESENT EVERYWHERE, ALL THE TIME

In response to the phenomenal proliferation of digital platforms and digital content over the past 10 years, the NFB must take steps to facilitate access to its works, so that Canadian voices and perspectives can continue to be heard by audiences around the world.

81.3 MILLION  
VIEWS IN CANADA AND  
AROUND THE WORLD

56.9 MILLION  
VIEWS ON THE INTERNET

19 MILLION  
VIEWS ON TELEVISION IN CANADA

With a record 81.3 million views worldwide in 2019–2020, including 32 million in Canada (increases of 10% and 2%, respectively, over the year before), the NFB unquestionably succeeded in reaching audiences where they live, by continuing to leverage the potential of new platforms and technologies to build meaningful relationships with an ever-growing number of viewers.

Once again this year, the NFB made its mark online through its presence on multiple platforms, achieving a record of nearly 56.9 million views, up 18% from the preceding year. Views for all of the NFB’s online interactive experiences totalled 1.1 million.

An online destination for the entire family, NFB.ca/ONF.ca now has more than 4,000 titles available for free. Several works were big hits on this site in 2019–2020: *La fin des terres (Where the Land Ends)*, a feature documentary by Loïc Darses, from the French Program’s Documentary Studio, recorded 13,000 views after three weeks online; *Ice Breakers*, a short documentary by Sandi Rankaduwa, from the English Program’s Quebec and Atlantic Studio,

garnered 6,000 views; and *Premières armes (First Stripes)*, a feature documentary by Jean-François Caissy, from the French Program’s Documentary Studio, generated over 25,000 views in seven days, half of them by anglophone viewers.

Once again, the NFB’s productions received the vast majority of their views—53 million—on its online partners’ sites. These works received 47.9 million views on YouTube alone, which saw a notable increase in views of NFB works by international audiences. Facebook again ranked second among NFB online partners, with over 3.1 million views (2.9 million of them by Canadian viewers, an incredible 142% increase over 2018–2019), while Amazon Prime rose quickly to third place with a total of 1.7 million views. We should also mention Kanopy, a video-on-demand platform for public libraries and universities, which climbed an impressive 6,400 views, to 82,000 (all of them abroad, and 90% of them in the United States).

It’s on these platforms in particular that the NFB works non-stop to find innovative ways of distributing its works, in order to interact with its audiences more effectively.

The first documentary web series produced entirely by the NFB French Program’s Documentary Studio, *Ramailages (Gatherings)*, by Moïse Marcoux-Chabot, was launched simultaneously at the Rendez-vous Québec Cinéma festival and online at NFB.ca/ONF.ca, where it received some 23,000 views in March 2020.

The goal of the film *Sans Maman (Unmothered)*, by Marie-France Guerrette, was to reach Canadians of all ages and get them to talk and think about the process of mourning. The online launch campaign was a huge success, reaching several tens of thousands of people and generating more than 3,000 reactions, including hundreds of discussions about mourning in which the director participated. The film received more than 4,000 views on NFB.ca/ONF.ca and nearly 2,000 on YouTube.

The 13-episode web series *La liste des choses qui existent (The Great List of Everything)*, by Iris Boudreau, Francis Papillon and Cathon, was co-produced by La Pastèque and the NFB in partnership with Télé-Québec, so the decision





was made to conduct a cross-promotional campaign. Launched during spring break, the series received more than 11,000 views on YouTube and nearly 26,000 on NFB.ca/ONF.ca, while six episodes were made available on the NFB's Facebook page. The online campaign can certainly be considered one of the year's top successes, having reached nearly 900,000 people.

*Le bonheur de Lucien (Lucien's Happiness)* and *Les artisans de l'atelier (The Artisans)* were released online on the International Day of Happiness, with the backing of one of the most successful promotional campaigns the NFB has ever conducted. In just one month, *Le bonheur de Lucien* got more than 10 thousand views on NFB.ca/ONF.ca and an exceptionally enthusiastic reception on social media, reaching some 250,000 individuals and generating thousands of reactions, comments and shares.

## CREATING CONNECTIONS

The NFB continues to produce relevant works that reach Canadians of all backgrounds and facilitate dialogue between them. In 2019-2020, the NFB was a strong presence at film festivals and public screenings, partnering with many communities to promote its productions and co-productions and reach a wide-ranging audience.

PUBLIC SCREENINGS:  
**1.1 MILLION VIEWS**

PUBLIC INSTALLATIONS:  
**424,000 VIEWS**

PUBLIC-WALL SCREENINGS:  
**1.7 MILLION VIEWS**

To centralize information on all such activities, this year the NFB launched a [new section of its website](#) with a search tool that can be used to find all free public screenings, theatrical releases, festival screenings and other events presented by the NFB anywhere in Canada.

One example of a community-gathering NFB initiative this year was when Christopher Auchter's *Now Is the Time* (English Program/BC and Yukon Studio) toured Haida Gwaii, attracting a total audience of over 700 people at 11 screenings. This film commemorates the 50th anniversary of the erection of a totem pole carved by Robert Davidson, revisiting the day in August 1969 when the entire village of Old Massett came out to celebrate this event that marked the rebirth of Haida culture. The tour screenings themselves were drenched in history, as audience members recognized the faces of friends and relatives on screen. For some, it was the first time they had ever seen moving pictures of family members who had long since passed away.

The special free screening of Angelina McLeod's five-part documentary series *Freedom Road* (English Program/North West Studio) on the opening night of the Gimme Some Truth Documentary Festival in Winnipeg also came freighted with emotion, prompting discussions about the relationships that bind us to one another. The director spent four years working closely with Shoal Lake 40 First Nation to create this series, which tells the inspiring story of this community's battle to build a road to end its isolation just a short distance from the Trans-Canada Highway. Thanks to a productive partnership, many members of this community were able to attend this screening, despite the two-hour drive from their homes to Winnipeg.

Claude Guilmain's *Sur la corde raide (High Wire)* (French Program/Canadian Francophonie Studio) had its world premiere at the National Arts Centre in Ottawa, with former Canadian ambassador to the United Nations Paul Heinbecker and Canadian Forces College professor Miloud Chennoufi in attendance. This documentary revisits the reasons for Canada's refusal to intervene alongside the United States

in Iraq in 2003, and the screening provided an opportunity to open a dialogue on the politics and industry of war. The National Arts Centre was specially chosen for the premiere so that this film could reach an audience that is highly sensitive to the issues it raises.

To make its works accessible in all of Canada's provinces and territories, the NFB has built a strong distribution network with Canadian partners in the public sector (such as schools and public libraries) and the private sector (such as distribution companies, catalogue-sales firms, movie theatre chains and video clubs). The NFB Film Club is a collaboration with public libraries for the purpose of giving communities throughout the country free access to the NFB's rich collection. In one of the club's notable initiatives this year, 35 screenings of the spectacular documentary feature *Metamorphosis*, by Velcrow Ripper and Nova Ami, were held at 35 public libraries across Canada.

**Pause NFB**, a series of short videos, brings audiences together for close-up virtual encounters with NFB creators and a peek behind the scenes of their latest projects.

Another way that the NFB forges relationships is by constantly sending its films and experts out into the world to affirm its role as a hub of Canadian filmmaking. In 2019-2020, the NFB was present at many festivals across Canada and internationally, from Berlin to Montreal and Annecy to Toronto. Hot Docs premiered no fewer than 10 works from the NFB, including, on opening night, Tasha Hubbard's *nîpawistamâsowin: We Will Stand Up*, the first film by an Indigenous director and the first NFB production to ever open that festival.



## A LEARNING DESTINATION

The NFB has been working hard for many years to offer young people high-quality educational content that helps them to see and understand the world in which they live, and to take pride in Canadian creativity and innovation. In this regard, 2019-2020 was a remarkable year for the NFB, with a 31% jump in views in the Educational and Institutional markets.

**2.5 MILLION VIEWS**  
IN THE EDUCATIONAL AND  
INSTITUTIONAL MARKETS (UP 31%)

**4 MILLION STUDENTS**  
WHO HAVE ACCESS TO CAMPUS

**160% JUMP**  
IN THE NUMBER OF SUBSCRIBERS  
TO THE NFB EDUCATION  
FACEBOOK PAGE

Thanks to NFB agreements with local school boards and provincial education ministries, nearly 4 million Canadian students from kindergarten to post-secondary institutions now have access to CAMPUS, the NFB's online educational streaming portal. This online resource continues to grow. It now provides access to 1,300 documentaries, animated films, interactive productions and exclusive short films, as well as mini-lessons developed from NFB films, and study guides and content organized around three key themes: the environment and sustainability, Indigenous voices and reconciliation, and diversity and inclusion.

When the pandemic began, the NFB Education team carefully curated free special programming to meet the needs of parents who did not have subscriptions to CAMPUS and whose children were no longer attending school. The results proved that we were meeting a real need: the number of views on the NFB Education website in the fourth quarter of 2019-2020 was 82% higher than in the same quarter of the preceding year. For the

period of March 14 to 31, 2020, views were up an astonishing 385% compared with the same period in 2019.

To build even closer relationships with the education community, the NFB has established the NFB Educator Network, through which it maintains close contact with the world of education, seeks feedback and promotes the NFB's content and programs to teachers throughout Canada.

This year *Ocean School*, an NFB Education flagship project, received the award for Best Interactive Production for Youth at the 2019 NUMIX awards, which honour excellence in digital creation in Quebec. *Ocean School* was also nominated for a Webby People's Voice Award at the prestigious Webby Awards, which recognize excellence on the Internet and are presented every year by the International Academy of Digital Arts and Sciences. *Ocean School* was also a finalist in the Digital Media category for the Japan Prize, the most prestigious international competition for educational media.

*Ocean School* is a free, inquiry-based learning experience designed to equip students to investigate and design innovative solutions for the accelerating challenges facing the world's oceans. This year, classroom access to *Ocean School* was simplified through the integration of Google Classroom functionalities into the *Ocean School* Educator Space. Also, two new thematic modules of media content—Protecting Populations and Evolving Ecosystems—were added, bringing the total to 50. *Ocean School* had an exceptional year, with a 7% increase in views.

Another successful NFB Education project, *Bevel Up*, was created by a team of street nurses from the BC Centre for Disease Control and co-produced by the NFB. Based on the film about these nurses by Nettie Wild, it is a dynamic, innovative learning resource for front-line healthcare personnel in the overdose crisis. The *Bevel Up* Educational Playlists offer over four hours of content, including Nettie Wild's documentary, additional footage illustrating the key issues, interviews and a teacher's guide.

To be a true learning destination, the NFB must do more to share knowledge about the cultures of Indigenous people and make sure that their



stories and views are heard. Accordingly, in 2019-2020 the NFB Education team, in partnership with teachers' organizations, presented 12 screenings in western Canada under the auspices of the *Aabiziingwashi (Wide Awake) Indigenous Cinema Tour* to familiarize educators with the NFB's Indigenous offerings. The NFB also built relationships with Indigenous communities and educators at various conferences and consultations, such as the British Columbia Teachers' Federation Conference on Aboriginal Education, held in Kamloops in August 2019, where the NFB presented a workshop to 100 Indigenous education leaders from British Columbia school districts.

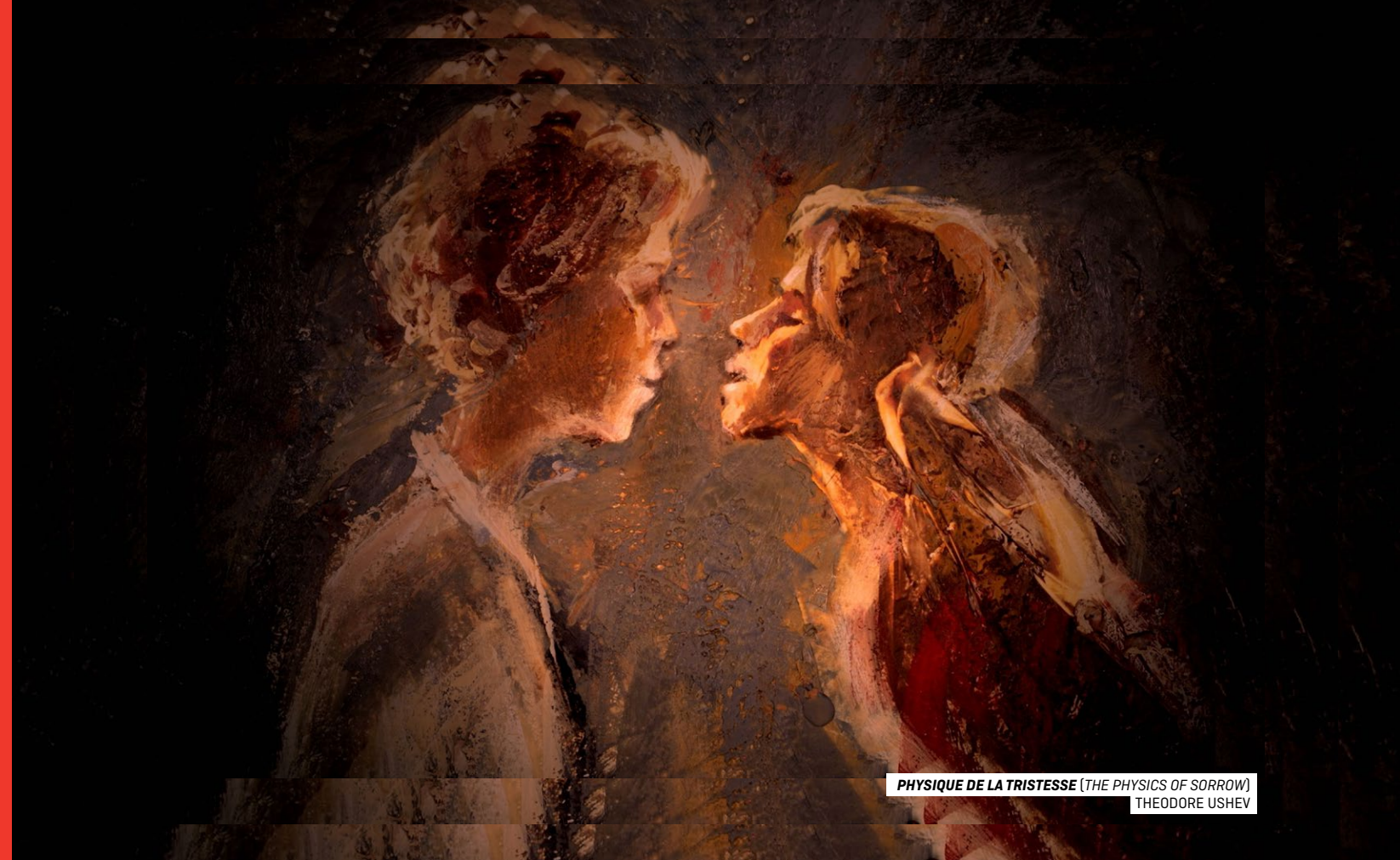
Throughout the year, to ensure the highest possible quality in its educational offerings, the NFB held numerous consultations with experts on Indigenous content. For example, we presented the *Indigenous Voices and Reconciliation* learning resource to the Table nationale du ministère de l'Éducation et de l'Enseignement supérieur du Québec, a consultative body composed of Quebec's education ministry, its main Indigenous

education partners (the Cree School Board, the Kativik School Board, the École des Naskapis, the Institut Tshakapesh, the First Nations Education Council, and the Conseil de la Nation atikamekw), and its other education partners (such as Quebec's Secrétariat aux affaires autochtones, Indigenous Services Canada, the Fédération des syndicats de l'enseignement, the Fédération nationale des conseils scolaires francophones and the Quebec English School Boards Association). The results of this presentation were highly positive: the comments confirmed that *Indigenous Voices and Reconciliation* is unique and meets the needs of education programs.



# AWARDS AND HONOURS

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**PHYSIQUE DE LA TRISTESSE** [THE PHYSICS OF SORROW]  
THEODORE USHEV

In 2019–2020, the NFB received 51 awards for documentary films, 58 for animated films, and 11 for interactive works.

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A TOTAL OF  
**123 HONOURS**

**66 AWARDS** IN CANADA

**57 AWARDS** ABROAD

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Of all the NFB films released, Theodore Ushev's *Physique de la tristesse* (*The Physics of Sorrow*) received the most awards (22), followed by Regina Pessoa's *Oncle Thomas – La comptabilité des jours* (*Uncle Thomas: Accounting for the Days*), which received 20. *nîpawistamâsowin: We Will Stand Up*, by Tasha Hubbard, received 13 awards, including the

prestigious Colin Low Award for Best Canadian Documentary at the DOXA Documentary Film Festival in Vancouver, while *Because We Are Girls* by Baljit Sangra received six.

In another honour, for an NFB employee rather than an NFB work, Selwyn Jacob, a pioneering filmmaker and producer at the English Program's BC and Yukon Studio, received an honorary degree from Dalhousie University in recognition of his exceptional contribution to film. Since the early 1980s, first as a visionary independent filmmaker and the first Black director in Alberta, and then as a producer with the NFB in Vancouver, Jacob has explored the experiences of Black Canadians and members of Canada's diverse cultural communities. He has produced many acclaimed works since he came to the NFB's BC and Yukon Studio in 1997, most recently *Because We Are Girls*.





EAST OF THE ROCKIES (AR)  
JOY KOGAWA, JASON LEGGE, DIRK VAN GINKEL

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

## ANIMAL BEHAVIOUR

D. DAVID FINE, ALISON SNOWDEN  
P. MICHAEL FUKUSHIMA

**Best Short Film**  
ANIFILM  
Trebon, Czech Republic  
May 12, 2019

**Best Direction in an Animation Program or Series**  
Leo Awards  
Vancouver, Canada  
May 25, 2019

**Best Screenwriting in an Animation Program or Series**  
Leo Awards  
Vancouver, Canada  
May 25, 2019

**Best Voice Performance in an Animation Program or Series (Ryan Beil)**  
Leo Awards  
Vancouver, Canada  
May 25, 2019

**Jury Award for Best Animated Short**  
International Animation Festival and Expo  
Palm Springs, USA  
December 28, 2019

## APOLOGY, THE

D. TIFFANY HSIUNG  
P. ANITA LEE

**duPont-Columbia Award**  
The duPont-Columbia Awards  
New York, USA  
January 21, 2020

## BEAUTY

D. CHRISTINA WILLINGS  
P. SHIRLEY VERCROYSSSE

**Most Inspirational Short Film**  
Reel to Real International Film Festival  
for Youth and Families  
Vancouver, Canada  
April 13, 2019

**Documentary Social/Political**  
Yorkton Film Festival  
Yorkton, Canada  
May 26, 2019

**Kathleen Shannon Award**  
Yorkton Film Festival  
Yorkton, Canada  
May 26, 2019

## BECAUSE WE ARE GIRLS

D. BALJIT SANGRA  
P. SELWYN JACOB, TERI SNELGROVE,  
SHIRLEY VERCROYSSSE

**Volunteer Choice Award**  
DOXA Documentary Film Festival  
Vancouver, Canada  
May 12, 2019

**Audience Choice Award**  
Reel World Film Festival  
Toronto, Canada  
October 21, 2019

**Best Canadian Feature Award**  
Vancouver Asian Film Festival  
Vancouver, Canada  
November 10, 2019

**Best Cinematography for Canadian Feature Award – Grant Baldwin**  
Vancouver Asian Film Festival  
Vancouver, Canada  
November 10, 2019

**Best Director for Canadian Feature Award**  
Vancouver Asian Film Festival  
Vancouver, Canada  
November 10, 2019

**Honourable Mention for Best Canadian Documentary**  
Vancouver Film Critics Circle Awards  
Vancouver, Canada  
January 7, 2020

## BECOMING LABRADOR

D. ROHAN FERNANDO, TAMARA SEGURA,  
JUSTIN SIMMS  
P. ANNETTE CLARKE, KELLY DAVIS,  
ROHAN FERNANDO

**Jury's Special Mention**  
Labor Film Festival  
Buenos Aires, Argentina  
May 15, 2019

## BETTER MAN, A

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

**Docs & Teens Award**  
DocsBarcelona  
Barcelona, Spain  
May 26, 2019

## BIIDAABAN: FIRST LIGHT (VIRTUAL REALITY)

C. LISA JACKSON  
P. DANA DANSEREAU (NFB),  
JASON LEGGE (JAM3),  
ROBERT MCLAUGHLIN (NFB)

**Digital Media**  
Yorkton Film Festival  
Yorkton, Canada  
May 26, 2019

## BONE MOTHER

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

**Animation**  
Yorkton Film Festival  
Yorkton, Canada  
May 26, 2019

## CATERPILLARPLASTY

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

**Jury Award for Best Canadian Short**  
Calgary Underground Film Festival  
Calgary, Canada  
April 28, 2019

**Special Mention in the Animation category**  
Palm Springs International Short Film Festival  
Palm Springs, USA  
June 24, 2019

**Best Animated Short**  
Film Maudit 2.0  
Santa Monica, USA  
November 16, 2019

## CONVICTION

D. NANCE ACKERMAN, TERESA  
MACINNES, ARIELLA PAHLKE  
P. ANNETTE CLARKE (NFB), TERESA  
MACINNES (SEA TO SEA PRODUCTIONS LTD.)

**Best Atlantic Canadian Filmmaker**  
Lunenburg Docfest  
Lunenburg, Canada  
September 22, 2019

## EAST OF THE ROCKIES

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

**Plaine Commune Favourite Choice**  
360 Film Festival  
Meudon, France  
November 6, 2019

## ENNEMI / ENEMY, THE (AR APP)

C. KARIM BEN KHELIFA  
P. LOUIS-RICHARD TREMBLAY,  
RAFAEL ANDREA SOATTO (OFFSHORE)

**Most Successful Production Outside Québec**  
NUMIX Awards  
Montreal, Canada  
May 9, 2019

## ÉTREINTES / EMBRACED

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

**Best Animation Short Film Award**  
International Short Film Festival Corti a Ponte  
Padova, Italy  
May 11, 2019

**Special Mention – Cinémental Award for Best French-Canadian Short Film**  
Cinémental  
Winnipeg, Canada  
November 3, 2019

## FREAKS OF NURTURE

D. ALEXANDRA LEMAY  
P. MICHAEL FUKUSHIMA,  
MARAL MOHAMMADIAN

**Épi d'or, Best French-Canadian Audience Favourite Short Film Award**  
Cinémental  
Winnipeg, Canada  
November 3, 2019

## GUN KILLERS

D. JASON YOUNG  
P. ANNETTE CLARKE, ROHAN FERNANDO

**Best Atlantic Editor**  
FIN Atlantic International Film Festival  
Halifax, Canada  
September 19, 2019



GYMNASIA

D. CHRIS LAVIS, MACIEK SZCZERBOWSKI  
P. DANA DANSEREAU (NFB), LOC DAO (NFB), FÉLIX LAJEUNESSE (FÉLIX & PAUL STUDIOS), ROBERT MCLAUGHLIN (NFB), PAUL RAPHAËL (FÉLIX & PAUL STUDIOS), STÉPHANE RITUIT (FÉLIX & PAUL STUDIOS)

Best Virtual Reality – Animation  
Ottawa International Animation Festival  
Ottawa, Canada  
September 29, 2019

Best VR/AR/MR  
B3 Biennial of the Moving Image  
Frankfurt, Germany  
October 18, 2019

Best Immersive Film Award  
Manchester Animation Festival  
Manchester, England  
November 14, 2019

HOMESTAY  
(VR EXPERIENCE)

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

Best XR Experience  
Games for Change  
New York, USA  
June 18, 2019

I AM SKYLAR

D. RACHEL BOWER  
P. ANNETTE CLARKE, ROHAN FERNANDO

Best Atlantic Short Documentary  
FIN Atlantic International Film Festival  
Halifax, Canada  
September 19, 2019

Best Documentary  
Silver Wave Film Festival  
Fredericton, Canada  
November 10, 2019

Best Short Film Award  
Common Good International Film Festival  
La Verne, USA  
February 16, 2020

Best Documentary Short Film  
Children’s Film Festival Seattle  
Seattle, USA  
March 7, 2020

INSTRUMENT À VENT /  
WIND INSTRUMENT  
(INSTALLATION)

C. ÉTIENNE PAQUETTE  
P. ANDRÉ PICARD,  
LOUIS-RICHARD TREMBLAY

Cultural Production – Experiential Installation  
NUMIX Awards  
Montreal, Canada  
May 9, 2019

JORDAN RIVER ANDERSON,  
THE MESSENGER

D. ALANIS OBOMSAWIN  
P. ANNETTE CLARKE, ALANIS OBOMSAWIN

Best Canadian Documentary  
Vancouver International Film Festival  
Vancouver, Canada  
October 11, 2019

KENBE LA, JUSQU’À  
LA VICTOIRE / KENBE LA,  
UNTIL WE WIN

D. WILL PROSPER  
P. NATHALIE CLOUTIER, COLETTE  
LOUMÈDE, DENIS MCCREADY

People’s Choice Award  
Montreal International Documentary Festival  
Montreal, Canada  
November 24, 2019

MAL DU SIÈCLE, LE /  
GREAT MALAISE, THE

D. CATHERINE LEPAGE  
P. MARC BERTRAND, JULIE ROY

Audience Choice Award  
Sommets du cinéma d’animation  
Montreal, Canada  
December 8, 2019

Honourable Mention  
Sommets du cinéma d’animation  
Montreal, Canada  
December 8, 2019

METAMORPHOSIS

D. NOVA AMI, VELCROW RIPPER  
P. NOVA AMI (TRANSPARENT FILM), JOHN  
BAIN (TRANSPARENT FILM),  
DAVID CHRISTENSEN (NFB),  
LAUREN GRANT (CLIQUE PICTURES),  
VELCROW RIPPER (TRANSPARENT FILM),  
BONNIE THOMPSON (NFB)

Audience Award: Impact Section  
Another Way Film Festival  
Madrid, Spain  
October 27, 2019

MUSEUM OF SYMMETRY  
(VR EXPERIENCE)

C. PALOMA DAWKINS  
P. MICHAEL FUKUSHIMA (NFB), TALI  
GOLDSTEIN (CASA RARA STUDIO),  
MARAL MOHAMMADIAN (NFB)

Interactive Production – Fiction  
NUMIX Awards  
Montreal, Canada  
May 9, 2019

NÎPAWISTAMÂSOWIN:  
WE WILL STAND UP

D. TASHA HUBBARD  
P. KATHY AVRICH-JOHNSON  
(DOWNSTREAM DOCUMENTARY  
PRODUCTIONS), DAVID CHRISTENSEN  
(NFB), JANICE DAWE (DOWNSTREAM  
DOCUMENTARY PRODUCTIONS),  
TASHA HUBBARD (DOWNSTREAM  
DOCUMENTARY PRODUCTIONS), GEORGE  
HUPKA (DOWNSTREAM DOCUMENTARY  
PRODUCTIONS), JON MONTES (NFB),  
BONNIE THOMPSON (NFB)

Best Canadian Feature Documentary Award  
Hot Docs  
Toronto, Canada  
May 5, 2019

Colin Low Award for  
Best Canadian Documentary  
DOXA Documentary Film Festival  
Vancouver, Canada  
May 12, 2019

Best Director  
Weengushk International Film Festival  
Little Current, Canada  
July 14, 2019

Best Documentary  
Weengushk International Film Festival  
Little Current, Canada  
July 14, 2019

Best of Fest – Audience Choice award  
Gimli Film Festival  
Gimli, Canada  
July 28, 2019

Special Jury Prize for Social Justice  
Calgary International Film Festival  
Calgary, Canada  
September 29, 2019

The Audience Choice Award – Feature Film  
imagineNative Film + Media Arts Festival  
Toronto, Canada  
October 27, 2019

The Sun Jury Award  
imagineNative Film + Media Arts Festival  
Toronto, Canada  
October 27, 2019

Magnus Isacsson Award  
Montreal International Documentary Festival  
Montreal, Canada  
November 24, 2019

Students’ Award  
Montreal International Documentary Festival  
Montreal, Canada  
November 24, 2019

Women Inmates’ Award  
Montreal International Documentary Festival  
Montreal, Canada  
November 24, 2019

Best Canadian Documentary  
Vancouver Film Critics Circle Awards  
Vancouver, Canada  
January 7, 2020

Champion of Justice Award  
California’s American Indian &  
Indigenous Film Festival  
San Marcos, USA  
February 22, 2020







ONCLE THOMAS - LA COMPTABILITÉ DES JOURS  
[UNCLE THOMAS: ACCOUNTING FOR THE DAYS]  
REGINA PESSOA

## OCEAN SCHOOL / L'ÉCOLE DE L'OCÉAN

C. ROHAN FERNANDO, CATHERINE  
MARTIN, SCOTT SIMPSON, KAREN  
VANDERBORHT, JEFFERY WHEATON  
P. JAC GAUTREAU

Interactive Production – Youth  
NUMIX Awards  
Montreal, Canada  
May 9, 2019

Best Website/Microsite  
Communication Arts Interactive Competition  
Menlo Park, USA  
November 14, 2019

## OK GOOGLE

R. BRETT GAYLOR, DARREN PASEMKO  
P. DANA DANSEREAU

People's Voice  
The Webby Awards  
New York, USA  
May 13, 2019

## ONCLE THOMAS – LA COMPTABILITÉ DES JOURS / UNCLE THOMAS: ACCOUNTING FOR THE DAYS

D. REGINA PESSOA  
P. PHIL DAVIES, ABI FEIJÓ (CICLOPE  
FILMES), REGINALD DE GUILLEBON  
(LES ARMATEURS), JULIE ROY (NFB)

Best Original Music Award, with the support of  
SACEM, in the short film category  
Annecy International Animation Film Festival  
Annecy, France  
June 15, 2019

Jury Prize  
Annecy International Animation Film Festival  
Annecy, France  
June 15, 2019

Best Animation Film – National Competition  
Porto Femme International Film Festival  
Porto, Portugal  
June 22, 2019

Unifrance Award  
Grenoble Outdoor Short Film Festival  
Grenoble, France  
July 6, 2019

Grand PRIX  
Countryside Animafest Cyprus  
Nicosia, Cyprus  
July 27, 2019

Best Sound Design  
Anima Mundi  
Rio de Janeiro, Brazil  
July 28, 2019

Grand Prix  
Anima Mundi  
Rio de Janeiro, Brazil  
July 28, 2019

Best Animated Short Film  
Imaginaría – International Animated Film  
Festival  
Conversano, Italy  
August 24, 2019

Public Prize  
Animaphix International Animated Film  
Festival  
Palermo, Italy  
September 22, 2019

Best Short Film  
Riga International Film Festival  
Riga, Latvia  
October 17, 2019

Best Director  
ANIMAGE – International Animation Festival of  
Pernambuco  
Recife, Brazil  
October 20, 2019

Honourable Mention  
ReAnimaia – International Animation Films  
and Comics Art Festival  
Yerevan, Armenia  
October 24, 2019

National Prize for Animation – Professionals  
Casa da Animação  
Porto, Portugal  
October 28, 2019

Honourable Mention  
KuanDu International Animation Festival  
Taipei, Taiwan  
November 3, 2019

Professional Jury: Best Animated Short – 1st  
Prize  
Chicago International Children's Film Festival  
Chicago, USA  
November 10, 2019

Honorable Mention – Prize Antonio  
International Animated Film Festival /  
CINANIMA  
Espinho, Portugal  
November 17, 2019

Special Jury Prize  
International Animated Film Festival /  
CINANIMA  
Espinho, Portugal  
November 17, 2019

Award for Best Original Soundtrack  
Caminhos Film Festival  
Coimbra, Portugal  
November 30, 2019

Miratec Arts Prémio Estrela Atlante  
animaPIX - o festival de animação na ilha do  
Pico  
Açores, Portugal  
December 11, 2019

Best Short Subject  
Annie Awards  
Los Angeles, USA  
January 25, 2020

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

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

Best Documentary Program or Series: History  
and Politics  
Gémeaux Awards  
Montreal, Canada  
September 15, 2019

Audience "Pale d'or" Award, Documentary  
Competition  
Biscarrosse Festival of Quebec Cinema  
Biscarrosse, France  
October 20, 2019

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

D. PASCALE FERLAND  
P. JOHANNE BERGERON,  
COLETTE LOUMÈDE

Grand Prix  
Vues sur mer  
Gaspé, Canada  
April 14, 2019

Documentary History and Biography  
Yorkton Film Festival  
Yorkton, Canada  
May 26, 2019

Prix du Meilleur Montage – Film Documentaire  
(René Roberge)  
Gala Québec Cinéma  
Montreal, Canada  
June 2, 2019

Best Director, Documentary: Biography or  
Profile, Arts and Culture, Nature, Science, and  
Environment – Program  
Gémeaux Awards  
Montreal, Canada  
September 15, 2019

Best Original Documentary Program or Series:  
Biography  
Gémeaux Awards  
Montreal, Canada  
September 15, 2019

## PHYSIQUE DE LA TRISTESSE / THE PHYSICS OF SORROW

D. THEODORE USHEV  
P. MARC BERTRAND, JULIE ROY

Honourable Mention for Best Canadian Short Film  
Toronto International Film Festival  
Toronto, Canada  
September 15, 2019

Canadian Film Institute Award for Best  
Canadian Animation  
Ottawa International Animation Festival  
Ottawa, Canada  
September 29, 2019

Honourable Mention for Best Canadian Short Film  
Vancouver International Film Festival  
Vancouver, Canada  
October 11, 2019

Best Animation Prize –  
Les nouveaux alchimistes  
Festival du nouveau cinéma  
Montreal, Canada  
October 20, 2019

National Dada Award – Best Short Film in the  
Nouveaux alchimistes National Competition  
(\$5,000 in creative residency at Main Film and  
\$1,500 in cash from Mubi)  
Festival du nouveau cinéma  
Montreal, Canada  
October 20, 2019

Golden Spike Award for Best Short Film  
Valladolid International Film Festival  
Valladolid, Spain  
October 26, 2019

Mikeldi for Best Animation Short  
ZINEBI – International Festival of  
Documentary and Short Film  
Bilbao, Spain  
November 15, 2019

The Great Underestimated – The Award of the  
Artistic Director Boguslaw Zmudzinski  
International Film Festival Etiuda & Anima  
Krakow, Poland  
November 24, 2019

Best Animation Short Film  
Aguilar de Campoo Short Film Festival  
Aguilar de Campoo, Spain  
December 8, 2019

Best Short Film  
Aguilar de Campoo Short Film Festival  
Aguilar de Campoo, Spain  
December 8, 2019

Experimental Short  
Los Angeles Animation Festival  
Los Angeles, USA  
December 8, 2019

Guy-L. Côté Award for Best Canadian  
Animation  
Sommets du cinéma d'animation  
Montreal, Canada  
December 8, 2019

Saint Lucia for Best International Animated  
Short Film  
BOGOSHORTS Short Film Festival  
Bogotá, Colombia  
December 10, 2019

Audience Award – International Competition  
Festival du court métrage / Minimalen  
Trondheim, Norway  
January 26, 2020



**Best Short Animation**  
Victoria Film Festival  
Victoria, Canada  
February 16, 2020

**Critics Award for Best Short Film (UPCB and UCC)**  
Anima: The Brussels Animation Film Festival  
Brussels, Belgium  
March 3, 2020

**People’s Choice Award for Best Short**  
Anima: The Brussels Animation Film Festival  
Brussels, Belgium  
March 3, 2020

**Special Mention**  
Anima: The Brussels Animation Film Festival  
Brussels, Belgium  
March 3, 2020

**Netflix Canada Award**  
Prends ça court Gala  
Montreal, Canada  
March 3, 2020

**Regard Award**  
Prends ça court Gala  
Montreal, Canada  
March 3, 2020

**RVCQ Award for Best Animated Short**  
Prends ça court Gala  
Montreal, Canada  
March 3, 2020

**Award for Best Animated Short and \$1,500 in cash from the Caisse de la culture**  
Rendez-vous Québec Cinéma  
Montreal, Canada  
March 7, 2020

**PREMIÈRES ARMES / FIRST STRIPES**

**D. JEAN-FRANÇOIS CAISSY**  
**P. JOHANNE BERGERON,**  
**COLETTE LOUMÈDE**

**Special Mention for Cinematography**  
Vues sur mer  
Gaspé, Canada  
April 14, 2019

**RIVER SILENCE**

**D. ROGÉRIO SOARES**  
**P. MILA AUNG-THWIN (EYESTEELFILM INC.), ANNETTE CLARKE (NFB), DANIEL CROSS (EYESTEELFILM INC.), JANE JANKOVIC (TVONTARIO), BOB MOORE (EYESTEELFILM INC.)**

**Honourable Mention for the DGC Special Jury Prize – Canadian Feature Documentary**  
Hot Docs  
Toronto, Canada  
May 5, 2019

**Crystal Hornbill for the Best Documentary Film**  
Rain International Nature Film Festival  
Kumarakom, India  
January 26, 2020

**SANS MAMAN / UNMOTHERED**

**D. MARIE-FRANCE GUERRETTE**  
**P. DOMINIC DESJARDINS**

**Audience Choice Winner: Canadian Feature**  
NorthWestFest  
Edmonton, Canada  
May 12, 2019

**SANS OBJETS / NO OBJECTS**

**D. MOÏA JOBIN-PARÉ**  
**P. MARC BERTRAND, JULIE ROY**

**Special Award at the discretion of the Short Film Jury**  
Animafest Zagreb – World Festival of Animated Film  
Zagreb, Croatia  
June 8, 2019

**SONG AND THE SORROW, THE**

**D. MILLEFIORE CLARKES**  
**P. ANNETTE CLARKE, ROHAN FERNANDO, PAUL MCNEILL**

**Mid-length Documentary Award**  
Scottish Mental Health Arts Festival  
Glasgow, Scotland  
May 26, 2019

**SUJET, LE / SUBJECT, THE**

**D. PATRICK BOUCHARD**  
**P. JULIE ROY**

**Best Animated Short**  
Gala Québec Cinéma  
Montreal, Canada  
June 2, 2019

**TRUE NORTH: INSIDE THE RISE OF TORONTO BASKETBALL**

**D. RYAN SIDHOO**  
**P. SHIRLEY VERCROYSE**

**People’s Voice**  
The Webby Awards  
New York, USA  
May 13, 2019

**Webby Award**  
The Webby Awards  
New York, USA  
May 13, 2019

**WHALE AND THE RAVEN, THE**

**D. MIRJAM LEUZE**  
**P. SANDRA BRANDL (TOPOS FILM), SABINE BUBECK-PAAZ (ZDF/ ARTE), MARCELO BUSSE (BUSSE & HALBERSCHMIDT FILMPRODUKTION), MIRJAM LEUZE (TOPOS FILM), HENRIK MEYER (CEDAR ISLAND FILMS), SHIRLEY VERCROYSE (NFB), ANDREW WILLIAMSON (CEDAR ISLAND FILMS)**

**Women in Film & Television Vancouver (WIFTV) Artistic Merit Award**  
Vancouver International Film Festival  
Vancouver, Canada  
October 11, 2019

**Science Communication Award**  
CineMare International Ocean Film Festival  
Kiel, Germany  
October 27, 2019



**INDIVIDUAL AWARDS AND HONOURS**

**TASHA HUBBARD**  
**Discovery Award for nipawistamâsowin: We Will Stand Up**  
Directors Guild of Canada  
Toronto, Canada  
October 26, 2019

**SELWYN JACOB**  
**Ian Caddell Award of Achievement**  
Vancouver Film Critics Circle Awards  
Vancouver, Canada  
January 7, 2020

**NATIONAL FILM BOARD (VANCOUVER DIGITAL STUDIO)**  
**Digital Pioneer**  
Digital Jove Awards  
Valencia, Spain  
May 9, 2019



# GOVERNANCE

The Board of Trustees of the National Film Board of Canada has eight members. The Government Film Commissioner serves as Chairperson. The Executive Director of Telefilm Canada is an ex officio member, and six other members represent the Canadian public.

These six members are appointed for three-year terms by the Governor in Council, who may remove them for cause and may reappoint them.

## CLAUDE JOLI-COEUR

Government Film Commissioner  
and Chairperson

## 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  
Saint-Jean-sur-Richelieu, Quebec

## HILARY ROSE

Member  
Sherwood Park, Alberta

## ANDRÉ PROVENCHER

Member  
Montreal, Quebec  
(Since July 1, 2019)

## CHRISTA DICKENSON

Ex officio Member  
Executive Director  
Telefilm Canada  
Montreal, Quebec

## MARIE-CLAUDE MENTOR

Secretary to the Board



**MODE AVION (AIRPLANE MODE)** INTERACTIVE INSTALLATION  
MUSÉE DE LA CIVILISATION  
ÉMILIE GRENIER, SIMON C. VAILLANCOURT





**NOW IS THE TIME**  
CHRISTOPHER AUCHTER

# MANAGEMENT

## CLAUDE JOLI-COEUR

Government Film Commissioner  
and Chairperson

## LUISA FRATE

Director General  
Finance, Operations and Technology

## RENÉ BOURDAGES

Director General  
Creation and Innovation  
(until November 30, 2019)

## FRANÇOIS TREMBLAY

Director General  
Institutional, Legal and Human Resources Services

## JÉRÔME DUFOUR

Director General  
Distribution, Communications and Marketing



# SUM- MARY OF ACTI- VITIES

## AUDIOVISUAL PRODUCTION

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL LINEAR PRODUCTIONS			
ANIMATION			
Short	11	1	12
Medium-length	0	1	1
DOCUMENTARY			
Short	31	0	31
Medium-length	8	0	8
Feature	7	8	15
FICTION			
Short	3	0	3
TOTAL	60	10	70
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive experiences <sup>1</sup>	1	2	3
Online interactive experiences <sup>2</sup>	1	1	2
TOTAL	2	3	5
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	62	13	75

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

<sup>2</sup> 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)	29
Filmmaker Assistance Program (FAP – English Program)	27
<b>TOTAL</b>	<b>56</b>

AWARDS

Canadian awards	66
International awards	57
<b>TOTAL</b>	<b>123</b>

PRODUCTIONS AVAILABLE AT [NFB.CA](#) | [ONF.CA](#)  
AS AT MARCH 31, 2020

Films in French	2,265
Films in English	2,609
Films in other languages	14
<b>TOTAL</b>	<b>4,888</b>

INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC  
AS AT MARCH 31, 2020

140

APPS AVAILABLE TO THE PUBLIC  
AS AT MARCH 31, 2020

32

DIGITAL ASSETS PRODUCED  
THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2019	TITLES DIGITIZED IN 2019–2020	TITLES DIGITIZED AS AT MARCH 31, 2020
Digital source master – image	10,411	169	11,347
Digital master – image produced from film source	2,173	183	2,356
Digital master – image produced from video source (MMMV)	4,412	747	5,159
Digital source master – sound	5,310	206	5,516
Digital master – sound	4,513	706	5,219
Mezzanine file elements	18,193	1,289	19,482
Complete productions for the web: streaming, transactional mode and mobile devices	120,223	8,904	129,127
Productions for digital cinema in 2D/3D	3,155	372	3,527
Stock shots for NFB Archives	15,308	492	15,800
Other digital elements (upon request, customized deliverables)	58,701	2,292	60,993



**REVENUES** (IN THOUSANDS OF DOLLARS)

<b>CANADA – REVENUES BY MARKET</b>	<b>2019–2020</b>	<b>2018–2019</b>
Television and pre-sale	198	181
Institutional and educational	1,237	894
Home video	124	114
Theatrical	65	97
Stock shots	241	328
Production partnerships	1,923	1,181
Miscellaneous	29	63
<b>TOTAL CANADA</b>	<b>3,816</b>	<b>2,858</b>

<b>INTERNATIONAL – REVENUES BY MARKET</b>	<b>2019–2020</b>	<b>2018–2019</b>
Television and pre-sale	276	216
Institutional and educational	235	308
Home video	415	336
Theatrical	152	44
Stock shots	121	132
Production partnerships	0	291
Miscellaneous	23	3
<b>TOTAL INTERNATIONAL</b>	<b>1,222</b>	<b>1,330</b>

<b>CANADA AND INTERNATIONAL – REVENUES BY MARKET</b>	<b>2019–2020</b>	<b>2018–2019</b>
Television and pre-sale	474	397
Institutional and educational	1,472	1,202
Home video	539	450
Theatrical	217	141
Stock shots	361	460
Production partnerships	1,923	1,472
Miscellaneous	52	66
<b>TOTAL</b>	<b>5,038</b>	<b>4,188</b>

<b>REVENUES BY TERRITORY</b>	<b>2019–2020</b>	<b>2018–2019</b>
Canada	3,816	2,858
United States and Latin America	655	544
Europe	398	560
Asia/Pacific	150	70
Other <sup>3</sup>	19	156
<b>TOTAL</b>	<b>5,038</b>	<b>4,188</b>

<sup>3</sup>Other international sales

# FINANCIAL STATEMENTS

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### *Auditor's Responsibilities for the Audit of the Financial Statements*

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

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

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

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

## INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

### Report on the Audit of the Financial Statements

#### *Opinion*

We have audited the financial statements of the National Film Board (the "Board"), which comprise the statement of financial position as at 31 March 2020, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Board as at 31 March 2020, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

#### *Basis for Opinion*

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

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

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

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

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



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.

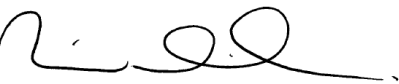
In our opinion, the transactions of the National Film Board that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above.

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 Auditor General of Canada

Montréal, Canada  
9 July 2020

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, 2020, 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.

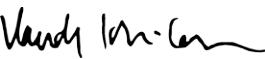
Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring 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](http://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-Cœur  
Government Film Commissioner

Montreal, Canada  
July 9, 2020



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



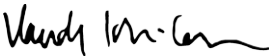
NATIONAL FILM BOARD  
Statement of Financial Position  
As at March 31  
(in thousands of dollars)

	2020	2019
<b>Liabilities</b>		
Accounts payable and accrued liabilities (Note 4)	\$ 7,231	\$ 8,422
Accrued salaries	2,717	2,373
Vacation pay and provision for salary revisions	3,866	3,813
Deferred revenue	614	603
Lease obligation for tangible capital assets (Note 5)	2,591	108
Employee future benefits (Note 6)	4,024	3,653
<b>Total net liabilities</b>	<b>21,043</b>	<b>18,972</b>
<b>Financial assets</b>		
Due from Consolidated Revenue Fund	8,004	10,233
Accounts receivable (Note 7)	2,912	2,177
Deposits	129	110
<b>Total net financial assets</b>	<b>11,045</b>	<b>12,520</b>
<b>Departmental net debt</b>	<b>9,998</b>	<b>6,452</b>
<b>Non-financial assets</b>		
Prepaid expenses	477	358
Inventory	50	84
Tangible capital assets (Note 8)	26,341	16,704
<b>Total non-financial assets</b>	<b>26,868</b>	<b>17,146</b>
<b>Departmental net financial position</b>	<b>\$ 16,870</b>	<b>\$ 10,694</b>

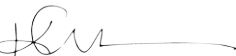
Contractual obligations (Note 9)  
Contingent liabilities (Note 10)  
Contractual rights (Note 14)

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 9, 2020

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

	2020	2020	2019
<b>Expenses</b> (note 11 a)	Expected results		
Audiovisual Production	\$ 36,964	\$ 37,416	\$ 35,403
Accessibility and Audience Engagement	24,944	26,102	24,122
Internal Services	10,020	11,141	11,725
<b>Total expenses</b>	<b>71,928</b>	<b>74,659</b>	<b>71,250</b>
<b>Revenues</b> (note 11 b)			
Audiovisual Products	2,705	2,766	2,562
Partnerships and Pre-sale	2,367	2,220	1,560
Other Revenues	100	52	66
<b>Total revenues</b>	<b>5,172</b>	<b>5,038</b>	<b>4,188</b>
<b>Net cost of operations before government funding and transfers</b>	<b>66,756</b>	<b>69,621</b>	<b>67,062</b>
<b>Government funding and transfers</b>			
Net cash provided by Government of Canada	68,891	78,026	69,177
Change in due from Consolidated Revenue Fund	-	( 2,229)	1,755
<b>Net revenue from operations after government funding and transfers</b>	<b>( 2,135)</b>	<b>( 6,176)</b>	<b>( 3,870)</b>
<b>Departmental net financial position - Beginning of year</b>	<b>10,694</b>	<b>10,694</b>	<b>6,824</b>
<b>Departmental net financial position - End of year</b>	<b>\$ 12,829</b>	<b>\$ 16,870</b>	<b>\$ 10,694</b>

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)			
	2020 Expected results	2020	2019
Net revenue from operations after government funding and transfers	\$ (2,135)	\$ (6,176)	\$ (3,870)
Change due to tangible capital assets			
Acquisition of tangible capital assets	6,175	9,771	7,498
Acquisition of tangible capital lease assets	-	2,913	130
Amortization of tangible capital assets	(3,507)	(2,679)	(1,998)
Loss on disposal of tangible capital assets	-	(368)	(194)
Total change due to tangible capital assets	2,668	9,637	5,436
Change due to inventories	-	(34)	(11)
Change due to prepaid expenses	-	119	(385)
Net change in department net debt	533	3,546	1,170
Department net debt - Beginning of year	6,452	6,452	5,282
Department net debt - End of year	\$ 6,985	\$ 9,998	\$ 6,452

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)		
	2020	2019
Operating activities		
Net cost of operations before government funding and transfers	\$ 69,621	\$ 67,062
Non-cash items:		
Amortization of tangible capital assets	(2,679)	(1,998)
Loss on disposal of tangible capital assets	(368)	(194)
Change in employee future benefits	(652)	(492)
Recognition of deferred revenues	603	-
Charge for doubtful accounts	(26)	-
Utilization of prepaid expenses	(236)	(525)
Changes in Statement of Financial Position		
Changes in accrued salaries	(344)	(262)
Change in vacation pay and provision for salary revisions	(53)	1,005
Cash received related to deferred revenue	(614)	(147)
Cash used related to employee future benefits	281	-
Change in accounts payable and accrued liabilities	(380)	765
Change in accounts receivable	761	(1,483)
Change in deposits	19	45
Cash used related to prepaid expenses	355	140
Change in inventory	(34)	(11)
Cash used in operating activities	66,254	63,905
Capital investing activities		
Cash used to acquire tangible capital assets	11,342	5,179
Cash used in capital investing activities	11,342	5,179
Financing activities		
Lease payments for tangible capital assets	430	93
Cash used in financing activities	430	93
Net cash provided by Government of Canada	\$ 78,026	\$ 69,177

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



NATIONAL FILM BOARD  
Notes to Financial Statements  
March 31, 2020  
(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 used the Revolving Fund in 2020 for \$4,327 to temporarily finance operating costs and capital asset acquisitions related to projects in its investment plan. These amounts are included in the current year authorities used in note 3b. The use of the year 2020 will be reimbursed according to the directives and terms of the Treasury Board Secretariat.

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 *2019-20 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.

Non-financial assets

Non-financial assets are assets that are intended to be used in the normal course of operations. They are converted into expenses in future periods and include tangible fixed assets, inventories and prepaid expenses.

Employee Future 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	2020	2019
Net cost of operations before government funding and transfers	\$ 69,621	\$ 67,062
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	(513)	(762)
Change in accrued liabilities not charged to authorities	(94)	(275)
Net change in employee future benefits	(371)	(492)
Loss on disposal of tangible capital assets	(368)	(194)
Amortization of tangible capital assets	(2,679)	(1,998)
	(4,025)	(3,721)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	9,771	7,498
Lease payments for tangible capital assets	430	93
	10,201	7,591
Current year authorities used	\$ 75,797	\$ 70,932
b) Authorities provided and used:	2020	2019
Authorities provided		
Main Estimates	\$ 68,371	\$ 74,568
Supplementary Estimates authorities	6,351	# 4,208
Less:		
Authorities available for future years	(3,252)	(3,244)
Frozen allotment	-	(4,600)
Add:		
Authorities used for projects financed by the revolving fund	4,327	-
Current year authorities used	\$ 75,797	\$ 70,932

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.

	2020	2019
Accounts payable and Accrued liabilities - Other government departments and agencies	\$ 2,640	\$ 4,933
Accounts payable and Accrued liabilities - External parties	4,226	3,489
Total accounts payable and Accrued liabilities	\$ 6,866	\$ 8,422
Accrued liabilities - reorganization	365	
Total accounts payable and accrued liabilities	\$ 7,231	\$ 8,422

In December 2019, the Board announced a reorganization of its operations. As a result, the Board has recorded as at March 31, 2020, an obligation for termination benefits in the amount of \$365 in its accrued liabilities for estimated workforce adjustment costs.

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 implicit interest rates varying from 1.4% to 1.8%. The corresponding liabilities will be repaid during term between 3 to 5 years lease. The agreements include options to renew at monthly rent as well as repurchase options valued at the end of the lease based on the fair market value of the leased assets. Payments for the year ended March 31, 2020 totaled \$432 (2019 - \$93). Interest of \$2 (2019 - \$1) is charged to operations.

	2020	2019
2019	\$ -	\$ 44
2020	655	44
2021	633	23
2022	586	
2023	586	
2024	223	
Total future minimum lease payments	2,683	111
Less: Imputed interest	(92)	(3)
Balance of lease obligation for tangible capital assets	\$ 2,591	\$ 108

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 2020, the expense amount for Group 1 and Group 2 members is \$3,603 (2019 – \$3,520). For the members of group 1, the charges represent approximately 1.01 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions. In 2019, the charges represent approximately 1.01 times the employee contributions and for the members of group 2, the charges represent approximately 1.00 times the employee contributions.



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

#### Severance benefits and compensated absences

##### Severance benefits

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

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

As at March 31, 2020, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 1.50% (2019 – 1.60%), an estimated discount rate of 1.12% (2019 – 1.69%) 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 \$330 (2019 – \$310), a rate of salary increase of 3.01% (2019 – 2.06%), an average annual utilization rate of 2.84% (2019 – 2.98%), a discount rate of 1.12% (2019 – 1.69%), a 4.81% (2019 – 4.75%) 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 1.12% (2019 – 1.69%).

Information about the severance and compensated absence benefits, measured as at March 31, 2020, is as follows:

	Severance Benefits	Compensated Absences	Total
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
Expense for the year	146	506	652
Benefits paid during the year	( 256)	( 25)	( 281)
Balance as at March 31, 2020	\$ 883	\$ 3,141	\$ 4,024

#### 7) Accounts receivable

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

	2020	2019
Receivables - Other government departments and agencies	\$ 405	\$ 312
Receivables - External parties	2,926	2,276
Subtotal	3,331	2,588
Allowance for doubtful accounts on receivables from external parties	( 419)	( 411)
Total accounts receivable	\$ 2,912	\$ 2,177

#### 8) Tangible capital assets

	March 31, 2019	Additions	Disposals & write-offs	Transfers	March 31, 2020
<b>Technical equipment</b>					
Cost	\$ 17,894	\$ 4,080	\$ (507)	\$ 447	\$ 21,914
Accumulated amortization	(16,499)	(783)	507	-	(16,775)
	1,395	3,297	-	447	5,139
<b>Software &amp; data processing equipment</b>					
Cost	15,973	940	(3,014)	357	14,256
Accumulated amortization	(13,596)	(1,136)	3,003	-	(11,729)
	2,377	(196)	(11)	357	2,527
<b>Office furniture, equipment &amp; other</b>					
Cost	505	1,404	(411)	-	1,498
Accumulated amortization	(454)	(137)	411	-	(180)
	51	1,267	-	-	1,318
<b>Rolling stock</b>					
Cost	-	25	-	-	25
Accumulated amortization	-	(1)	-	-	(1)
	-	24	-	-	24
<b>Leasehold improvements</b>					
Cost	6,137	-	(1,643)	15,598	20,092
Accumulated amortization	(3,780)	(622)	1,643	-	(2,759)
	2,357	(622)	-	15,598	17,333
<b>Collection<sup>1</sup></b>	-	-	-	-	-
<b>Work in progress</b>	10,524	6,235	(357)	(16,402)	-
<b>Total</b>					
Cost	51,033	12,684	(5,932)	-	57,785
Accumulated amortization	(34,329)	(2,679)	5,564	-	(31,444)
<b>Net book value</b>	\$ 16,704	\$ 10,005	\$ (368)	\$ -	\$ 26,341

<sup>1</sup> Board's collection has a symbolic value of \$1.

The above assets include equipment under capital leases (note 5) for a total cost of \$3,043 (2019 - \$544) less accumulated amortization of \$347 (2019 – \$297). Current year amortization expense relating to property under capital leases amounts to \$340 (2019 – \$97).

Disposals and write-offs of \$368 (2019 – \$194) for the year are related to the abandonment of obsolete software and material.

Work in progress related to the relocation of the head office have been finalized and transferred to leasehold improvements of \$15,598 as well as the software for the education platform of \$357 finalized and transferred to software & data processing equipment.

#### 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:

	2021	2022	2023	2024	2025 +	Total
Premises	\$ 7,637	\$ 7,689	\$ 7,690	\$ 7,753	\$ 114,217	\$ 144,986
Other goods and services	716	84	79	59	97	1,035
Total	\$ 8,353	\$ 7,773	\$ 7,769	\$ 7,812	\$ 114,314	\$ 146,021

The agreements for leased premises in the amount of \$144,986 were signed with Public Services and Procurement Canada (PSPC). The Board entered into an agreement with Public Services and Procurement Canada for a 20 year lease as of fiscal year 2020 for the rental of new space for its headquarters as well as a 20 year lease for the rental of new space for the conservation room.



10)Contingent liabilities

In the normal course of business, the Board may be subjected to various claims or legal proceedings. Management believes that should Board be found liable pursuant to one or more of these proceedings, the aggregate liabilities resulting from such proceedings would not be material.

11)Expenses by major object and types of revenues

The following table presents the expenses incurred and revenues generated by main expenditure objects and type of revenues.

	2020	2019
a) Expenses		
Salaries and benefits	\$ 45,168	\$ 43,030
Professional and special services	10,347	11,863
Rentals	6,956	5,553
Transportation and communication	2,858	3,114
Amortization of tangible capital assets	2,679	1,998
Materials and supplies	2,172	1,483
Cash financing in co-productions	1,449	1,466
Repairs and upkeep	1,289	1,129
Information	647	583
Royalties	369	577
Loss on disposal of tangible capital assets	368	194
Miscellaneous	187	39
Contracted film production and laboratory processing	170	221
	\$ 74,659	\$ 71,250
b) Revenues		
Royalties and subscriptions	2,280	1,919
Partnerships and pre-sale	\$ 2,220	\$ 1,560
Stock shots	361	460
Film prints and downloads	125	183
Miscellaneous	52	66
	\$ 5,038	\$ 4,188

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, internal audit services provided by the Office of the Comptroller General and external audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.

	2020	2019
Accounts receivable	\$ 401	\$ 382
Accounts payable	\$ 2,641	\$ 4,947
Expenses	\$ 22,162	\$ 19,907
Revenues	\$ 1,253	\$ 942

During the year ending March 31, 2020, the Board leased premises from Public Services and Procurement Canada (PSPC) for the amount of \$5,919 (2019 – \$4,558). This amount is included in the expenses. The Expenses in 2020 includes a capitalized amount of \$6,491 (2019 – \$6,909).

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 2019).

14)Contractual Rights

By their nature, the activities of the Board may give rise to rights to economic resources arising from contracts or agreements that will result in assets and income in the future over a number of years. During the year, the Office entered into an agreement with a collaborator valued at \$1,000, of which \$597 remains to be collected in subsequent years. During the year 2018, the Board entered into an agreement with a collaborator valued at \$1,540, where the remaining balance have been collected in the current year.

	2021	2022	2023	2024	2025	Total
Contractual Rights	\$ 597	\$ -	\$ -	\$ -	\$ -	\$ 597



# ANNEX

## ANNEX I: THE NFB ACROSS CANADA

### CREATION AND INNOVATION

Director General: René Bourdages  
(until November 30, 2019)

Director General (interim): Claude Joli-Coeur  
(since December 1, 2019)

### ENGLISH PROGRAM

Executive Director: Michelle van Beusekom  
(until December 5, 2019)

Director of Production and Operations: John Christou

#### 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),  
Rohan Fernando (Nova Scotia)

**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: Jon Montes (Manitoba), Coty Savard (Alberta)  
since April 24, 2019, Alicia Smith (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 (until June 28, 2019),  
Teri Snelgrove (since August 19, 2019)

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

#### INTERACTIVE

##### ENGLISH PROGRAM DIGITAL STUDIO (INTEGRATED INTO ENGLISH PROGRAM AS OF DECEMBER 6, 2019)

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

**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  
(until December 5, 2019)  
Director of Production and Operations:  
Stéphanie L'Écuyer

**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@nfb.ca](mailto:animation@nfb.ca)

**DOCUMENTARY**

**QUEBEC**

**DOCUMENTARY STUDIO**

Executive Producer: Nathalie Cloutier  
Producers: Nathalie Cloutier, Johanne Bergeron (until May 22, 2019), Pierre-Mathieu Fortin (since January 6, 2020), Colette Loumède

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

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

**CANADIAN FRANCOPHONIE STUDIO – ACADIE**

Executive Producer: Denis McCready  
Producer: Christine Aubé

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

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

**CANADIAN FRANCOPHONIE STUDIO – TORONTO**

Executive Producer: Denis McCready  
Producer: Denis McCready

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

**INTERACTIVE**

**FRENCH PROGRAM INTERACTIVE STUDIO (INTEGRATED  
INTO FRENCH PROGRAM AS OF DECEMBER 6, 2019)**

Executive Producer: Hugues Sweeney  
(until September 6, 2019), Louis-Richard Tremblay  
(since September 25, 2019)  
Producer: Louis-Richard Tremblay, Marie-Pier Gauthier  
(since October 28, 2019), René Chenier  
(since December 6, 2019)

Îlot Balmoral Building  
1501 De Bleury Street  
Montreal, Quebec H3A 0H3  
T: 514-283-9099  
E-mail: [l.r.tremblay@nfb.ca](mailto:l.r.tremblay@nfb.ca)

**CANADA**

**L'AIDE AU CINÉMA INDÉPENDANT DU CANADA (ACIC)**

Website: [onf.ca/acic](http://onf.ca/acic)

**DOCUMENTARY, FICTION**

Producer: Johanne Bergeron  
T: 514-283-9324

**ANIMATION**

Coordinator: Laetitia Seguin  
T: 514-283-9099

**INSTITUTIONAL PROGRAM  
(CLOSED ON DECEMBER 5, 2019)**

Executive Director: André Picard  
(until December 5, 2019)  
Executive Producer: René Chénier  
(until December 5, 2019),  
Jac Gautreau  
(until December 5, 2019)

Îlot Balmoral Building  
1501 De Bleury Street  
Montreal, Quebec H3A 0H3  
T: 514-909-9286  
Email: [a.picard@nfb.ca](mailto: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:  
514-283-9000

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[onf-nfb.gc.ca](http://onf-nfb.gc.ca)

**SOCIAL MEDIA**

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## ANNEX II: ORIGINAL PRODUCTIONS

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

### AFTERLIFETIME OF COLM FEORE, THE

5:27

D. HANNAH CHEESMAN  
P. ANITA LEE, JUSTINE PIMLOTT

Original English fiction 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.

### ANGEL PEACOCK

24:41

D. PETER SVATEK  
P. ANNETTE CLARKE, ANNE KOIZUMI

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

### APOLLON DE GAZA, L’ / THE APOLLO OF GAZA

78:38

D. NICOLAS WADIMOFF  
P. PHILIPPE COEYTAUX (AKKA FILMS), COLETTE LOUMÈDE (NFB)

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

### ASSHOLES: A THEORY

80:48

D. JOHN WALKER  
P. ANN BERNIER (JOHN WALKER PRODUCTIONS), ANNETTE CLARKE (NFB), JOHN WALKER (JOHN WALKER PRODUCTIONS)

Original English documentary co-produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio) and John Walker Productions in association with Documentary Channel.

### BALAKRISHNA

15:00

D. APARNA KAPUR, COLIN MACKENZIE  
P. KAT BAULU, ANNETTE CLARKE, TERI SNELGROVE

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

### BASSINET, THE

6:27

D. TIFFANY HSIUNG  
P. ANITA LEE, JUSTINE PIMLOTT

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

### BECOMING LABRADOR

70:19

D. ROHAN FERNANDO, TAMARA SEGURA, JUSTIN SIMMS  
P. ANNETTE CLARKE, KELLY DAVIS, ROHAN FERNANDO

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

### BONHEUR DE LUCIEN, LE / LUCIEN’S HAPPINESS

23:00

D. NATHALIE HÉBERT  
P. CHRISTINE AUBÉ, DENIS MCCREADY

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

### CAMERA TEST

5:56

D. JOYCE WONG  
P. ANITA LEE, JUSTINE PIMLOTT

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

### CARTE DE VOEUX / SEASON’S GREETINGS

0:43

D. PATRICK BOUCHARD  
P. JULIE ROY

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

### CHANGE OF SCENERY, A

3:39

D. ANITA LEBEAU  
P. DAVID CHRISTENSEN, MICHAEL FUKUSHIMA, ALICIA SMITH

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

### COLLECTOR / COLLECTIONNEUR

1:27

D. KASSIA WARD  
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ, AMANDA ROY, AMANDA STRONG

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

### CONTES D’UNE GROSSOPHOBIE ORDINAIRE / TALES OF ORDINARY FATPHOBIA

23:52

D. JOSIANE BLANC  
P. DENIS MCCREADY

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

### CONVICTION

78:03

D. NANCE ACKERMAN, TERESA MACINNES, ARIELLA PAHLKE  
P. ANNETTE CLARKE (NFB), TERESA MACINNES (SEA TO SEA PRODUCTIONS LTD.)

Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio), in association with ICI RDI, ICI Télé, Documentary Channel and Sea to Sea Productions Ltd.

### CORTÈGE, LE / THE PROCESSION

11:21

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

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

### E. NOËL SPINELLI: SHARING THE MAGIC OF MUSIC / E. NOËL SPINELLI: PARTAGER LA MAGIE DE LA MUSIQUE

5:27

D. BOBBI JO HART  
P. RENÉ CHÉNIER

Original bilingual 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.

### EAST OF THE ROCKIES (MOBILE APP)

15:00

C. JOY KOGAWA, JASON LEGGE, DIRK VAN GINKEL  
P. ROB MCLAUGHLIN (NFB), MEDIA RIDHA (JAM3)

Original English mobile app co-produced by the National Film Board of Canada (English Program / Digital Studio) and Jam3.

### FAKE CALENDAR, THE

1:27

D. MEKY OTTAWA  
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ, AMANDA ROY, AMANDA STRONG

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

### FILLE DU CRATÈRE, LA / DAUGHTER OF THE CRATER

75:42

D. NADINE BEAUDET, DANIC CHAMPOUX  
P. NADINE BEAUDET (LES VUES DU FLEUVE), JOHANNE BERGERON (NFB), NATHALIE CLOUTIER (NFB), CHRISTIAN MATHIEU FOURNIER (LES VUES DU FLEUVE), COLETTE LOUMÈDE (NFB)

Original French documentary co-produced by Les vues du fleuve and the National Film Board of Canada (French Program / Documentary Studio).

### FIN DES TERRES, LA / WHERE THE LAND ENDS

91:54

D. LOÏC DARSEZ  
P. COLETTE LOUMÈDE

Original French documentary produced by the National Film Board of Canada (French Program / Documentary Studio), in collaboration with UQAM’s School of Media.

### FOND DE L’AIR, LE / WHITE NOISE

77:36

D. SIMON BEAULIEU  
P. NATHALIE CLOUTIER, COLETTE LOUMÈDE

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

### FREEDOM ROAD: CONTEXT

15:23

D. PAULA KELLY, ANGELINA MCLEOD  
P. DAVID CHRISTENSEN, ALICIA SMITH

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

### FREEDOM ROAD: ELDERS/GITCHI-AYA’ AAG

12:25

D. ANGELINA MCLEOD  
P. DAVID CHRISTENSEN, ALICIA SMITH

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

**FREEDOM ROAD: MEN/ININIWAG**

15:45

**D. ANGELINA MCLEOD**  
**P. DAVID CHRISTENSEN, ALICIA SMITH**

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

**FREEDOM ROAD: WOMEN/IKWEWAG**

12:44

**D. ANGELINA MCLEOD**  
**P. DAVID CHRISTENSEN, ALICIA SMITH**

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

**FREEDOM ROAD: YOUTH/OSHKAADIZIIG**

14:14

**D. ANGELINA MCLEOD**  
**P. DAVID CHRISTENSEN, ALICIA SMITH**

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

**GUN KILLERS**

10:40

**D. JASON YOUNG**  
**P. ANNETTE CLARKE, ROHAN FERNANDO**

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

**GYMNASIA** (VR EXPERIENCE)

7:00

**C. CHRIS LAVIS, MACIEK SZCZERBOWSKI**  
**P. DANA DANSEREAU (NFB), LOC DAO (NFB), FÉLIX LAJEUNESSE (FÉLIX & PAUL STUDIOS), ROB MCCLAUGHLIN (NFB), PAUL RAPHAËL (FÉLIX & PAUL STUDIOS), STÉPHANE RITUIT (FÉLIX & PAUL STUDIOS)**

Original English virtual reality experience co-produced by the National Film Board of Canada (English Program / Digital Studio) and Félix & Paul Studios.

**HANDMADE MOUNTAIN**

6:44

**D. MICHÈLE PEARSON CLARKE**  
**P. ANITA LEE, JUSTINE PIMLOTT**

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

**HIGHWAY TO HEAVEN**

16:49

**D. SANDRA IGNAGNI**  
**P. TERI SNELGROVE, SHIRLEY VERCROYSE**

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

**HOOK UP, THE**

6:22

**D. MICHAEL V. SMITH**  
**P. ANITA LEE, JUSTINE PIMLOTT**

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

**I AM SKYLAR**

15:00

**D. RACHEL BOWER**  
**P. ANNETTE CLARKE, ROHAN FERNANDO**

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

**ICE BREAKERS**

15:08

**D. SANDAMINI RANKADUWA**  
**P. ANNETTE CLARKE, ROHAN FERNANDO**

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

**INSIDE HOTHOUSE 12**

9:45

**D. ROSE STIFFARM**  
**P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ, AMANDA ROY, AMANDA STRONG**

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

**KENBE LA, JUSQU'À LA VICTOIRE / KENBE LA, UNTIL WE WIN**

83:30

**D. WILL PROSPER**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**LAKE**

5:05

**D. ALEXANDRA LAZAROWICH**  
**P. DAVID CHRISTENSEN, COTY SAVARD**

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

**LISTE DES CHOSES QUI EXISTENT, LA / THE GREAT LIST OF EVERYTHING**

32:03

**D. IRIS BOUDREAU, CATHON, FRANCIS PAPILLON**  
**P. MARC BERTRAND, JULIE ROY**

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

**LOIN DE BACHAR / FAR FROM BASHAR**

73:03

**D. PASCAL SANCHEZ**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE**

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

**LORRAINE PINTAL: POUR QUE LA LUMIÈRE NE MEURE JAMAIS / LORRAINE PINTAL: SO THE LIGHT NEVER DIES**

5:38

**D. ARIANE LOUIS-SEIZE**  
**P. HUGUES SWEENEY, LOUIS-RICHARD TREMBLAY**

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

**LUBEN AND ELENA**

75:15

**D. ELLIE YONOVA**  
**P. ANNETTE CLARKE**

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

**MAL DU SIÈCLE, LE / THE GREAT MALAISE**

5:19

**D. CATHERINE LEPAGE**  
**P. MARC BERTRAND, JULIE ROY**

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

**MAVIS STAINES: SHARING DANCE**

4:51

**D. LEAH NELSON**  
**P. NICHOLAS KLASSEN, ROB MCCLAUGHLIN**

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

**MODE AVION** (INSTALLATION)

15:00

**C. ÉMILIE GRENIER, SIMON C. VAILLANCOURT**  
**P. MARIE-PIER GAUTHIER, HUGUES SWEENEY, LOUIS-RICHARD TREMBLAY**

Original French immersive installation co-produced by the National Film Board of Canada (French Program / Interactive Studio) and the Musée de la civilisation.

**MOI, BARNABÉ / I, BARNABÉ**

15:06

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

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

**MYSTEMJOB**

20:00

**D. MARIE WRIGHT, MEAGHAN WRIGHT**  
**P. JAC GAUTREAU**

Original English documentary produced by the National Film Board of Canada (Institutional Program) in partnership with Ingenium, the Canadian Museum of Nature, and Fisheries and Oceans Canada.

**NÎPAWISTAMÂSOWIN: WE WILL STAND UP**

98:36

**D. TASHA HUBBARD**  
**P. KATHY AVRICH-JOHNSON (BIZABLE MEDIA), DAVID CHRISTENSEN (NFB), JANICE DAWE (BIZABLE MEDIA), TASHA HUBBARD (DOWNSTREAM DOCUMENTARY PRODUCTIONS), GEORGE HUPKA (DOWNSTREAM DOCUMENTARY PRODUCTIONS), JON MONTES (NFB), BONNIE THOMPSON (NFB)**

Original English documentary co-produced by the National Film Board of Canada (English Program / North West Studio) and Downstream Documentary Productions Inc.

**NOW IS THE TIME**

16:10

**D. CHRISTOPHER AUCHTER**  
**P. SELWYN JACOB, TERI SNELGROVE, SHIRLEY VERCROYSE**

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



**ONCLE THOMAS: LA COMPTABILITÉ  
DES JOURS / UNCLE THOMAS: ACCOUNTING  
FOR THE DAYS**

13:00

**D. REGINA PESSOA**  
**P. PHIL DAVIES (CICLOPE FILMES), ABI FEIJÓ (CICLOPE FILMES),**  
**REGINALD DE GUILLEBON (LES ARMATEURS), JULIE ROY (NFB)**

Original French animation co-produced by the National Film Board of Canada (French Program / Animation Studio), Ciclope Filmes and Les Armateurs.

**PHYSIQUE DE LA TRISTESSE /  
THE PHYSICS OF SORROW**

27:06

**D. THEODORE USHEV**  
**P. MARC BERTRAND, JULIE ROY**

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

**PIANO DE LOUISE, LE / LOUISE’S PIANO**

5:19

**D. ÉRIK CIMON**  
**P. DENIS MCCREADY**

Original French fiction 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.

**PLUS HAUT QUE LES FLAMMES /  
HIGHER THAN FLAMES WILL GO**

103:59

**D. MONIQUE LEBLANC**  
**P. CHRISTINE AUBÉ, DOMINIC DESJARDINS, JAC GAUTREAU,**  
**DENIS MCCREADY**

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

**POINT D’ÉQUILIBRE / A DELICATE BALANCE**

75:43

**D. CHRISTINE CHEVARIE-LESSARD**  
**P. NATHALIE CLOUTIER (NFB), CHANTAL LAFLEUR (PRODUCTIONS**  
**AVENIDA), COLETTE LOUMÈDE (NFB), GENEVIÈVE THIBERT**  
**(PRODUCTIONS AVENIDA)**

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

**QUESTION PERIOD**

4:51

**D. ANN MARIE FLEMING**  
**P. SHIRLEY VERCROYSSSE**

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

**RADICAL**

6:51

**D. DEANNE FOLEY**  
**P. ANNETTE CLARKE**

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

**RAMAILLAGES, ÉPISODE 1: TERRITOIRES /  
GATHERINGS, EPISODE 1: TERRITORIES**

37:24

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RAMAILLAGES, ÉPISODE 2: SEMENCES /  
GATHERINGS, EPISODE 2: SEEDS**

32:37

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RAMAILLAGES, ÉPISODE 3: RACINES /  
GATHERINGS, EPISODE 3: ROOTS**

33:15

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RAMAILLAGES, ÉPISODE 4: BRAISES /  
GATHERINGS, EPISODE 4: EMBERS**

30:17

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RAMAILLAGES, ÉPISODE 5: RÉCOLTES /  
GATHERINGS, EPISODE 5: HARVESTS**

31:13

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RAMAILLAGES, ÉPISODE 6: COMMUNAUTÉS /  
GATHERINGS, EPISODE 6: COMMUNITIES**

32:31

**D. MOÏSE MARCOUX-CHABOT**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE, DENIS MCCREADY**

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

**RÊVE / DREAM (VR EXPERIENCE)**

10:00

**C. PHILIPPE LAMBERT**  
**P. MARIE-PIER GAUTHIER, HUGUES SWEENEY**

Original bilingual online VR experience produced by the National Film Board of Canada (French Program / Interactive Studio).

**REVIVING THE ROOST**

6:15

**D. VIVEK SHRAYA**  
**P. ANITA LEE, JUSTINE PIMLOTT**

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

**RICK MERCER: “TAKE ACTION” FIGURES**

5:01

**D. STEPHEN DUNN**  
**P. ANNETTE CLARKE, ROHAN FERNANDO**

Original English fiction 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.

**RIVER SILENCE**

91:58

**D. ROGÉRIO SOARES**  
**P. MILA AUNG-THWIN (EYESTEELFILM INC.), ANNETTE CLARKE**  
**(NFB), DANIEL CROSS (EYESTEELFILM INC.), JANE JANKOVIC**  
**(TVONTARIO), BOB MOORE (EYESTEELFILM INC.)**

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

**SANDRA OH: INSPIRATION**

4:43

**D. KAREN LAM**  
**P. SHIRLEY VERCROYSSSE**

Original English documentary 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.

**SANS OBJETS / NO OBJECTS**

6:28

**D. MOÏA JOBIN-PARÉ**  
**P. MARC BERTRAND, JULIE ROY**

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

**SHANNON AMEN**

14:58

**D. CHRIS DAINTY**  
**P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN**

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

**SORTIR DE L’OMBRE / INTO THE LIGHT**

79:46

**D. GENTILLE M. ASSIH**  
**P. NATHALIE CLOUTIER, COLETTE LOUMÈDE**

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

**SOVEREIGN SOIL**

91:17

**D. DAVID CURTIS**  
**P. ANDREW CONNORS (JACKLEG FILMS), TERI SNELGROVE (NFB),**  
**SHIRLEY VERCROYSSSE (NFB)**

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

**STORIES ARE IN OUR BONES**

11:17

**D. JANINE WINDOLPH**  
**P. DAVID CHRISTENSEN, JON MONTES, COTY SAVARD**

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

**SUR LA CORDE RAIDE / HIGH WIRE**

82:21

D. CLAUDE GUILMAIN  
P. DOMINIC DESJARDINS, DENIS MCCREADY

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

**TOURNAMENT, THE**

22:00

D. SAM VINT  
P. DAVID CHRISTENSEN, ALICIA SMITH

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

**UN/TIED SHOES** (WEBSITE)

20:00

C. EVIE RUDDY  
P. NICHOLAS KLASSEN, ROB MCLAUGHLIN

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

**WOMAN DRESS**

6:25

D. THIRZA CUTHAND  
P. ANITA LEE, JUSTINE PIMLOTT

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

**XO RAD MAGICAL / XO RAD MAGIQUE**

1:27

D. CHRISTOPHER GILBERT GRANT  
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, JELENA POPOVIĆ, AMANDA ROY, AMANDA STRONG

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

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

**AIDE AU CINÉMA INDÉPENDANT  
DU CANADA (ACIC)**

**ANIMATION**

**AS-TU VU MA SŒUR ?**

ANTONIO CERDAN

**KINSHASA**

ÉLÉONORE GOLDBERG

**M. CARREAUX**

MARIE-HÉLÈNE TURCOTTE

**MADEMOISELLE PIGEON**

ALEXANDRA MYOTTE

**VALISE OUBLIÉE, LA**

ANDRÉA FORTIN

**DOCUMENTARY**

**ADOPTION : 30 ANS APRÈS**

KIMURA BYOL-NATHALIE LEMOINE

**BELLE-ÎLE EN ACADIE**

PHIL COMEAU

**CHÂTEAU, LE**

DENYS DESJARDINS

**ENFANCE DE L'ART, L'**

DENYS DESJARDINS

**FABRIQUE DU CONSENTEMENT :**

**REGARDS LESBO-QUEER, LA**

MATHILDE CAPONE

**FRONTIÈRES DE L'ART, LES**

BOB MCKENNA

**LIBRES, LES**

NICOLAS LÉVESQUE

**LUC DURAND, LEAVING DELHI**

ÉTIENNE DESROSIER

**MARISOL, LA**

VINCENT PLOURDE-LAVOIE

**NIN E TEPUEIAN – MON CRI**

SANTIAGO BERTOLINO

**NUIT DE LA POÉSIE, 15 MARS 1991, LA**

JEAN-CLAUDE LABRECQUE, JEAN-PIERRE MASSE

**NULLE PART SAUF ICI**

JASON ARBOUR

**RACINES**

FRANCINE HÉBERT

**SAISON CINQUIÈME**

SERGE GAGNÉ

**TANT QUE J'AI DU RESPIR DANS LE CORPS**

STEVE PATRY

**UNE FEMME, MA MÈRE**

CLAUDE DEMERS

**VOISINES, LES**

ANDRÉ DESROCHERS

**EXPERIMENTAL**

**BRASIER**

JULIE PRIEUR

**DERNIER JOUR DU PAPILLON LUNE, LE**

GUILLAUME VALLÉE

**FICTION**

**ARCHIPEL**

KATHERINE JERKOVIC

**JARVIK**

ÉMILIE MANNERING

**JE FINIRAI EN PRISON**

ALEXANDRE DOSTIE

**MARIE D'AMÉRIQUE**

THOMY LAPORTE

**UN JOUR DE FÊTE**

PHILIPPE ARSENAULT



## FILMMAKER ASSISTANCE PROGRAM (FAP)

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### ANIMATION

**ADVANCED VEGAN IDENTITY THEORY**  
DYLAN GLYNN

**FOURFOLD, THE**  
ALISI TELENGUT

**JUMP**  
BRADLEY BRIGHT

**WOLVERINE**  
ALAN SYLIBOY

### DOCUMENTARY

**ANOTHER WORD FOR LEARNING**  
JADIS MARIETTE DUMAS

**BEOTHUK STORY**  
CHRIS AYLWARD

**EXPIRED**  
RYAN LEE DUPAS

**GAAG.IID**  
KRISTI LANE SINCLAIR

**GERRY**  
ZOE BOYD

**HORROR IN QUEBEC CITY**  
QAIS PASHA

**HOW TO SELF-SUSPEND**  
WAYNE BURNS

**LONG'S HILL WALK**  
LOUISE MOYES

**METHAMPHETAMINE**  
RODNEY BODNER

**PINKY AND THE KIDS**  
EMILY CUMMING

**SOMETIME**  
KYISHA WILLIAMS

**SORRY, I'M A MESS**  
MARTIN LAFRENIÈRE

**TOOTON**  
ANTHONY TOOTON

**WASHED AWAY**  
AGATHE BERNARD

**WOMEN OF THE BONES**  
CARLA BERGMAN

### EXPERIMENTAL

**ODE TO SAO PAULO**  
SHEENA ROSSITER

### FICTION

**DUCKBILL**  
JAMES SALMON

**FIDRLERS, THE**  
SEAN SMITH

**FINAL EXAM**  
IBRAHIM CIN

**HEKADEMIA**  
GLORIA MERCER

**HEY CUZZIN**  
JOY HASKELL

**PIECE WORK**  
KELLEN JACKSON

**TOWARD YOU**  
SAM MOTAZEDI