

# ANNUAL REPORT

—  
2020–2021





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NOTE TO READER:  
Please find the following annexes in the online version of this annual report at  
[onf-nfb.gc.ca/annual-reports](https://onf-nfb.gc.ca/annual-reports).

ANNEX I: NFB ACROSS CANADA  
ANNEX II: ORIGINAL PRODUCTIONS  
ANNEX III: INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP

February 22, 2022

The Honourable Pablo Rodriguez  
Minister of Canadian Heritage  
25 Eddy Street  
Gatineau, Quebec K1A 0M5

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2021.

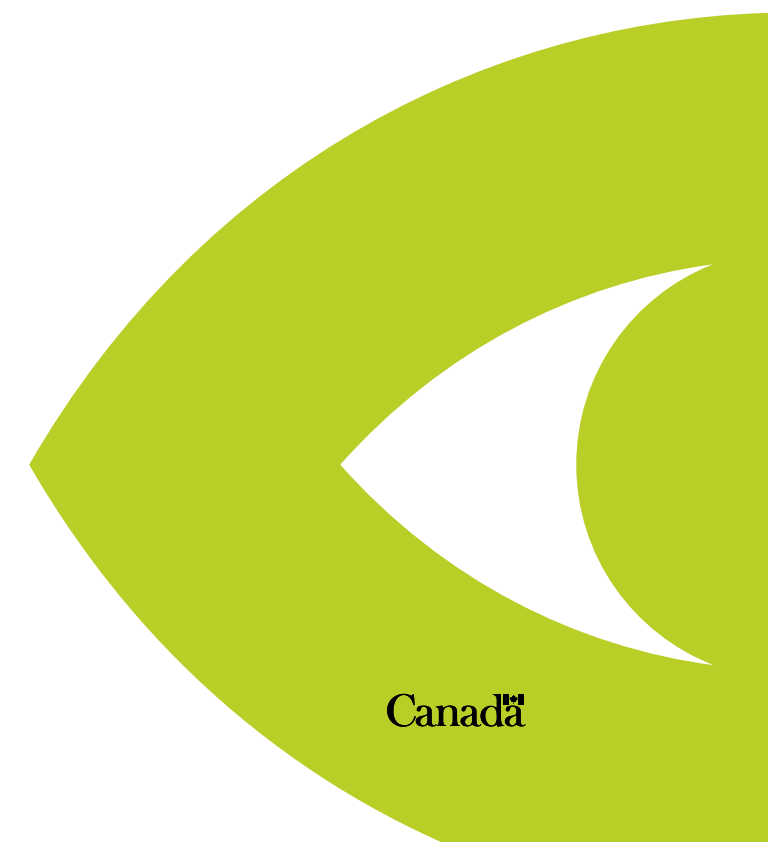
The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

A handwritten signature in black ink, reading "Claude Joli-Coeur".

**Claude Joli-Coeur**

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



# 2020-2021 IN NUMBERS

- 84 NEW ORIGINAL PRODUCTIONS
- 65 ORIGINAL LINEAR PRODUCTIONS
- 19 ORIGINAL INTERACTIVE PRODUCTIONS
- 108 AWARDS AND HONOURS
- 50 FILMS BENEFITED FROM THE NFB’S AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC) AND THE NFB FILMMAKER ASSISTANCE PROGRAM (FAP)
- 36,195,769 CANADIAN VIEWS
- 72,757,041 GLOBAL VIEWS

# CANADIAN AND GLOBAL AUDIENCES

	CANADIAN VIEWS	GLOBAL VIEWS (CANADA AND INTERNATIONAL)
INTERNET	12,222,388	48,613,033
ONLINE PARTNERS	8,378,399	42,632,397
INTERACTIVE PRODUCTIONS	457,524	1,548,925
NFB.CA   ONF.CA	3,386,465	4,431,711
TELEVISION	21,909,400	21,909,400
EDUCATIONAL AND INSTITUTIONAL MARKET	2,000,054	2,003,473
PUBLIC SCREENINGS	156,495	321,272
PUBLIC INSTALLATIONS	39,786	44,786
PUBLIC-WALL SCREENINGS	157,428	157,478
TOTAL*	36,195,769	72,757,041**

\*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.



# MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

The past year has propelled us into unknown territory, but it has also brought us back to the core of who we are. When people find themselves in uncharted waters, they come together to help one another, they innovate, and they do what they need to do—guided by their awareness of their role and place in society. This is what we did in 2020–2021.

First of all, I would like to thank the NFB's staff, collaborators and partners, and all the artists and craftspeople who turned this challenging year into one filled with wonderful productions.

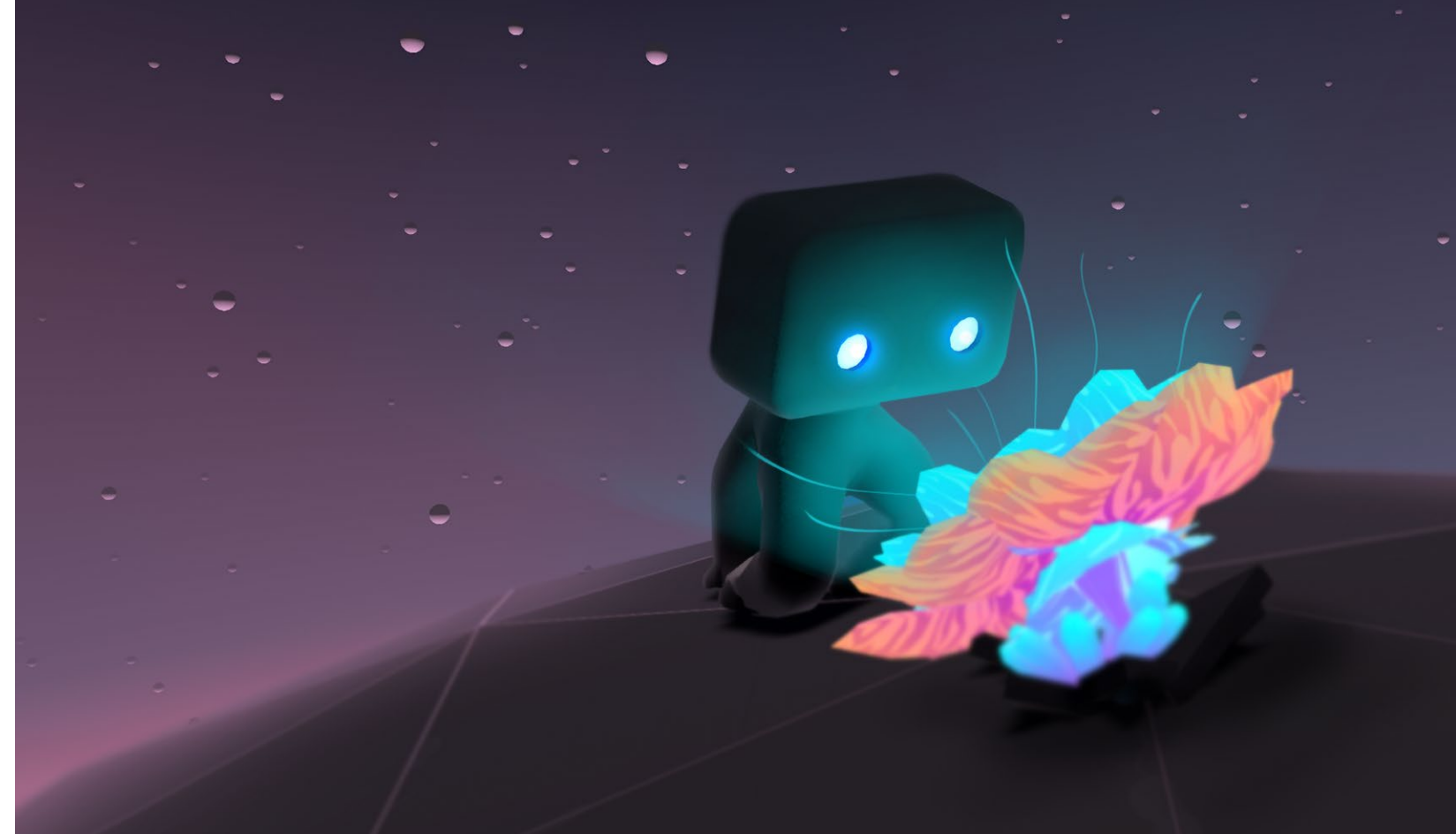
In the face of the unprecedented turmoil caused by the pandemic, we stood together to continue to create films—to maintain the connection between the NFB and the public. We found technologically innovative ways to make remote editing possible. We developed new and free offers for schools and parents. We launched fascinating new projects, such as *The Curve*, a series that involved more than three dozen directors. Their stories will continue to resonate as a powerful yet intimate collection, capturing all facets of the pandemic.

During this year of disruption, the NFB was everywhere, with a dynamic presence on social media and a variety of platforms, reaching record numbers of views. With everybody's help, it was able to truly fulfill its potential as an institution that tells stories, moves people, educates and entertains.

In 2020–2021, humility, introspection and learning were also integral to the NFB as an organization. We were horrified by the discovery of unidentified graves at the sites of former residential schools, and we strengthened our resolve to work towards reconciliation with Indigenous people. An assessment of the first phase of our Indigenous Action Plan showed the progress we have made and reaffirmed our determination to continue this work.

There must be more consistency between the NFB's embrace of the ideals of expression and diversity of voices and its actions as an organization. The hiring of a new Director, Creation and Innovation, in 2020–2021 and a new Director of Indigenous Relations and Community Engagement in 2021–2022 will help move us forward. The NFB is a community within the broader society.

Over the course of the last year, we worked to create closer connections at all levels. We strengthened our commitment to industry, notably by launching statutory meetings and discussion forums with artists and key industry partners. We adopted a diversity, equity and inclusion plan that will help make the NFB an equitable place for all. We honoured our commitment to minority-language francophone communities in Canada. We achieved gender parity within our institution, as well as in the projects we produce and the allocation of production budgets. The NFB has built up much positive momentum.



During this challenging time of powerful and transformational forces, the NFB has an important role to play. That sense of urgency in speaking out that artists feel corresponds to the public's search for meaning. We make it possible for both these goals to come together.

Driven by our commitment to improvement, we have begun implementing our new Strategic Plan. It reflects the ambitions of an institution that's proud to have served Canadians for more than 80 years. Film is an extraordinary medium that has allowed us to forge a connection with the public and to share the works of Canadian artists on an international level. Today, as this art form continues to evolve, we're experimenting with new ways of telling stories and reaching new audiences. Our strategic planning will lay out the path we'll be following in the coming years. We want to change the way we develop programming so that we're more welcoming of diversity. We want to take better advantage of new sharing and distribution methods, to allow Canadian works to shine even brighter.

The NFB is constantly in motion. Thank you to the creators who are the soul of our institution, and to the audiences who provide our reason for being.



Claude Joli-Coeur

*Claude Joli-Coeur*

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

# 1

## PROGRAMMING AND PRODUCTION

# HIGH- LIGHTS

### CREATING DURING A PANDEMIC

Creation is a state of mind: a way of living and seeing the world through a uniquely personal lens. Through their vision, creators have the power to interpret reality, whatever that reality may be. This is something the NFB knows very well. Working with artists for more than 80 years, the organization has made films throughout many different eras and circumstances: periods of war, peace, joy and hardship. But there is no doubt the current public health crisis has added a new layer of complexity. While some productions were delayed, 2020-2021 was nonetheless a year of impressive achievements, and extremely fruitful in terms of both programming and production.

During this unprecedented time, the NFB welcomed a new Director General, Creation and Innovation, at the start of the fiscal year. Julie Roy is an accomplished producer and manager with more than 50 productions to her credit. She served as Executive Producer of the French Program Animation Studio for six years and knows the NFB well, having worked here for more than 20 years. Ms. Roy will ensure that artists always feel at home at the NFB. In addition, she will seek to strengthen the NFB brand through new forms of storytelling made possible by today's digital technologies, at the intersection of animation, documentary, and interactive immersion.

### A WEALTH OF PRODUCTIONS DESPITE THE CIRCUMSTANCES

While this reflection on new forms of storytelling took shape, work carried on, primarily remotely—a testament to our great capacity for innovation and adaptability. The NFB produced a total of 84 original works in 2020-2021, of which 58 were full NFB productions and 26 were co-productions. This exceptional crop of projects consists of the following:

- 65 original linear productions, including 15 animated films and 50 documentaries (of which 8 are feature length);
- 19 interactive productions, of which 15 are interactive online experiences (9 projects for social media, 3 apps, 1 multi-platform artificial intelligence project, and 2 websites), and 4 immersive experiences (3 virtual reality projects and 1 installation).

Emerging filmmakers directed 45% of the works released this year. The future of the audiovisual industry is bright.



In 2020–2021, the NFB won 108 awards, of which 51 were Canadian and 57 were international. This is a testament to the NFB as an extraordinary showcase for Canadian filmmaking talent. Of these awards, no fewer than 40% went to female creators and their works. It has been a long road, but Canadian cinema is approaching gender parity. The NFB is proud to promote women filmmakers and their works.

Over the course of the fiscal year, 50 films benefited from the NFB's Aide au cinéma indépendant du Canada (31) and Filmmaker Assistance Program (19). Production costs totalled \$38.2 million. More than 1,800 contracts were signed with creators, craftspeople and collaborators engaged in creating productions.

### THE CURVE: A MULTI-FACETED LOOK AT THE PUBLIC HEALTH CRISIS

Crises can provide a source of inspiration. They bring a sense of urgency to telling our stories and bearing witness. In this spirit, the NFB launched a fascinating project on August 24, 2020, called *The Curve: Social Distancing Stories That Bring Us Closer Together*. The goal was to tell stories of pandemic life and share experiences to help create understanding, get through the present moment and find hope for the future. Forty creators took up the challenge. The result was 36 original works, including a series of animations on the challenges and humorous side of lockdown (*Parenthèse*); a film about a cyclist's daily ride through a sleeping city (*60 Day Cycle*); and a documentary on the pandemic as seen from a rural area (*Chronique du bout de mon rang/Road's End Chronicle*). In other words, a wide range of experiences of life, love, work and school in the time of COVID-19. These works were made available for free on Instagram, YouTube or Facebook, and were shared tens of thousands of times, offering a valuable record of this remarkable period.

To ensure work could be carried out safely during this unique moment, the NFB joined forces with the Documentary Organization of Canada to develop best practices for documentarians. By definition, documentary filmmakers bear witness to history, and now they found themselves facing crucial ethical, legal and logistical challenges.

The NFB recognizes the resilience and boldness of the artists with whom it works. They have faced the challenges of these unprecedented times with verve, tenacity and keen insight.

### REMOTE AUDIOVISUAL PRODUCTION: INNOVATION OUT OF ADVERSITY

The public health crisis accelerated changes in technology in many areas, and the NFB was no exception. On very short notice, the organization successfully rolled out the infrastructure needed for technical production activities to be carried out remotely. Thanks to the essential efforts of the Technical Services and Research and Development teams, the organization accelerated the transition to cloud computing for production, post-production and distribution.

This shift allowed significant levels of activity to continue while strengthening the organization. Thanks to the cloud-based infrastructure, all studios now have access to the same level of production and post-production services, and collaboration among NFB teams, creators and partners has become much easier.



### PARTNERSHIPS LEADING TO NEW FORMS OF STORYTELLING

The year 2020–2021 saw a wealth of innovative partnerships, resulting in new forms of storytelling and interaction with audiences.

*Parliament: The Virtual Experience*, developed in partnership with the Library of Parliament, allows online visitors to experience the historical seat of Canadian democracy through a gripping virtual reality experience that reproduces the location. It will be available to general audiences and schools for 10 years.

In partnership with Global Affairs Canada, the NFB created the artistic installation *TRACES* for the Canada Pavilion at Expo 2020 in Dubai. This world's fair, which was originally set to take place in 2020, was postponed until October 2021. *TRACES* is an immersive work conceived by KANVA, in collaboration with creator Étienne Paquette. It aims to raise public awareness about how climate change is threatening ecosystems. With support from the expert consultants at the firm Creos, the work will tour Canada and the world.

The NFB remains faithful to its roots in images and film while also being steeped in new media and new arts technologies, and becoming a leader in the digital space and the convergence of platforms. The organization has moved beyond the screen and innovated in rewarding projects like *Second souffle*, the third production completed as part of a collaboration between the NFB and the Space for Life museum complex. The making of this immersive work, conceived by Mélanie Crespín and Alexandre Burton, will extend over several years, and is one of the high-profile projects of the Jardin botanique de Montréal's Pathway to Phytotechnologies.

This type of diversification represents one of the ways the NFB can make the talents and works of artists accessible beyond the screen and other more traditional platforms.



# 2

## DIVERSITY OF VOICES

### ENSURING OUR ACTIONS ARE CONSISTENT WITH OUR WORDS

The past year was marked not only by the pandemic but also by social justice, anti-racist, and anti-discrimination demands. Demonstrations took place in many countries around the world, including Canada. It was in this context that the NFB concluded a process of internal and external consultations on the diversity of voices. The NFB's mission has always entailed promoting Canadian diversity. But intent is not enough. It is essential to recognize that Canadian society is dynamic, and that issues related to openness, acceptability and integration are changing as well. Consequently, it is of critical importance that we humbly call our practices into question, adapt our policies and be aware of unconscious biases that can affect our work habits.

#### THE NFB'S MISSION HAS ALWAYS ENTAILED PROMOTING CANADIAN DIVERSITY

The NFB reiterated its desire to be a model when it comes to the diversity of voices, and in February 2021 published a plan entitled "Diversity, Equity and Inclusion: NFB Commitments and Objectives." This short document establishes that the organization "can contribute to eliminating decades of injustice that have arisen not only in Canadian society as a whole, but also within the institution." The NFB sets five objectives, which are further detailed in 23 commitments.

The NFB will seek to accomplish the following:

- *Eliminate systemic racism and unconscious bias*, notably by creating an anti-racism policy and procedures, including a complaint mechanism, to ensure the NFB is an equitable and inclusive workplace.
- *Reflect the Canadian population*, notably by ensuring programming equitably includes the voices of artists from underrepresented and racialized groups.
- *Prioritize diversity, equity and inclusion*, notably by committing to promoting an inclusive and welcoming workplace for all staff and NFB collaborators.



- *Lead by example*, notably by making sure that the NFB's directors general, directors, executive producers and producers represent the diversity of Canada and always include individuals from underrepresented communities (Indigenous, Black, racialized and LGBTQ2+, and people with disabilities).
- *Ensure lasting change*, notably by implementing a governance structure in matters of diversity, equity and inclusion.

The NFB also committed to hiring a Director, Diversity, Equity and Inclusion, with a mandate that's focussed on achieving the plan's objectives and actions.

### OVERVIEW OF RESULTS IN THE AREA OF DIVERSITY AND INCLUSION

In 2020-2021, 35% of works produced at the NFB (or 29 titles) were on subjects related to the lives and experiences of Indigenous people, or presented diverse perspectives on themes pertaining to inclusion, such as race, ethnicity, language, culture, disabilities, gender and sexuality.

Creators from official-language minority communities directed 14 works: four from the French Program Canadian Francophonie Studio and 10 from the English Program Animation and Documentary studios in Montreal.

During the fiscal year, the NFB began using new self-identification processes for creators. This voluntary initiative, motivated by respect for individuals, aims to document the current situation in order to improve the representation of artists and collaborators belonging to equity-seeking groups.

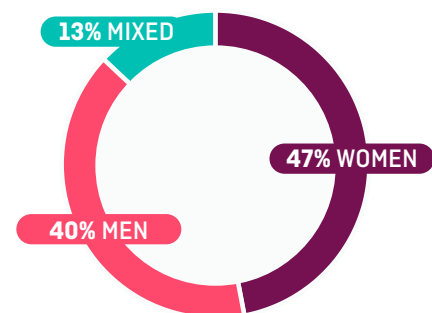


## GENDER PARITY

The NFB's commitment to a diversity of voices includes firm support for the principle of gender parity. Progress in this area has been marked, although women do remain underrepresented in some roles.

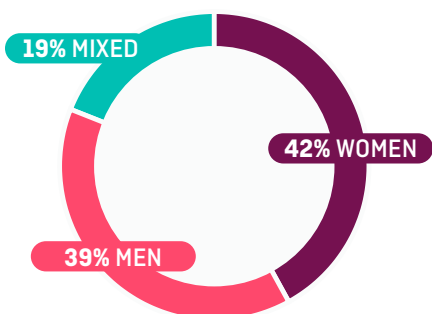
### IN 2020–2021:

#### WORKS IN PROGRESS



47% OF WORKS IN PROGRESS WERE DIRECTED BY WOMEN, 40% BY MEN, AND 13% BY MIXED TEAMS.

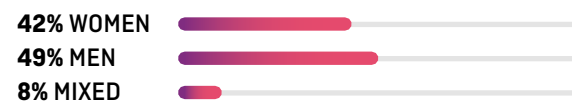
#### PRODUCTION BUDGET



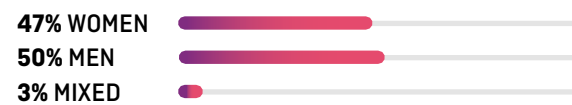
42% OF PRODUCTION BUDGETS WERE ALLOCATED TO WORKS DIRECTED BY WOMEN, 39% TO WORKS DIRECTED BY MEN, AND 19% TO WORKS BY MIXED TEAMS.

In terms of key creative roles, there were still few female directors of photography and music composers, but women were well represented as screenwriters and film/video editors.

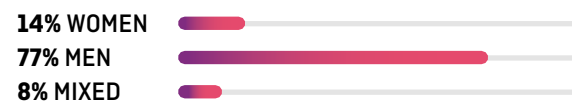
#### SCREENWRITING



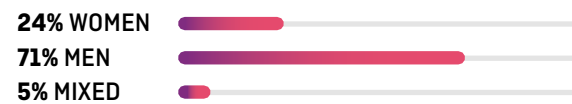
#### EDITING



#### DIRECTORS OF PHOTOGRAPHY



#### MUSIC COMPOSERS



For the second year in a row, the NFB's efforts to increase the representation of women in decision-making positions was recognized by Women in Governance, which designated the NFB a Platinum Certified organization—its highest distinction.

## PROMOTING AND STRENGTHENING INDIGENOUS VOICES

In 2020–2021, shattering news stories about residential schools rekindled painful memories for Indigenous people and shocked Canadians. With these tragic events as a backdrop, the NFB took stock of its performance with respect to the 2017–2020 Indigenous Action Plan and reiterated its commitment to work on reconciliation with Indigenous people.

Throughout the year, discussions on next steps took place with the NFB's Indigenous Advisory Committee. Following these discussions, the organization committed to hiring a new Director, Indigenous Relations and Community Engagement. Under the director's leadership, new initiatives will be developed.

Progress is being made. An assessment of the 2017–2020 Indigenous Action Plan, which was inspired by the calls to action of the Truth and Reconciliation Commission, showed an increase in the number of Indigenous voices and in the representation of Indigenous people both in NFB productions and within the organization.

## INDIGENOUS WORKS COMPLETED IN 2020–2021

- > *Jordan River Anderson, The Messenger* (*Jordan River Anderson, le messenger*) by Alanis Obomsawin
- > *K'i Tah Amongst the Birch* (*K'i Tah parmi les bouleaux*) by Melaw Nakehk'o
- > *Nbisiing* by Cole Forrest
- > *Ryan Reynolds: I'm a Laureate?* (*Ryan Reynolds : Je suis un lauréat ?*) by Christopher Auchter
- > *Tantoo Cardinal* by Darlene Naponse
- > *Very Present* (*Très présent*) by Conor McNally
- > *Florent Volland : Je rêve en innu* (*Florence Volland: I Dream of Innu*) by Nicolas Renaud

Furthermore, Indigenous Cinema, the NFB's rich online collection of Indigenous-made films, now totals 415 free titles. In 2020–2021 they were viewed 480,000 times.

Finally, as of the end of the fiscal year, Indigenous people constituted 1.24% of NFB staff (permanent and temporary). The institution has committed to increasing Indigenous representation in its staff to at least 4% by 2025.

#### WORKS IN PROGRESS



### IN 2020–2021:

15% OF WORKS IN PROGRESS WERE DIRECTED BY INDIGENOUS FILMMAKERS.

#### PRODUCTION BUDGET



### IN 2020–2021:

14% OF PRODUCTION BUDGETS WERE ALLOCATED TO WORKS CREATED BY INDIGENOUS ARTISTS.



## 3

## AUDIENCE RELATIONS

**COMING CLOSER TOGETHER  
IN A TIME OF SOCIAL  
DISTANCING**

Theatres were closed for much of the year. Public activities and festivals were almost exclusively held online. Nevertheless, the NFB reached a record audience in 2020-2021. Dramas, auteur films, documentaries, animation—in short, filmmaking in all its forms—provided much-needed moments of relaxation and revitalization. Large-scale events were replaced by countless private screenings, in families and in “bubbles.”

The NFB was able to respond to the demand for millions of screenings thanks to work carried out in years past. For the last 12 years, the institution has been adapting its systems to the digital age. The sturdiness of its infrastructure and platforms allowed the organization to meet a strong demand. The NFB had the necessary bandwidth, user-friendly applications and a robust presence on online platforms. The level of agility we have achieved by modernizing our systems served us well in the face of the unforeseen pandemic.

**RECORD NUMBER OF VIEWS**

In 2020-2021, the NFB recorded 36 million views on all Canadian networks—an increase of 12% compared to 2019-2020. The NFB also drew strong interest around the world, with close to 73 million views across all media, representing the third-best performance in the organization's history. Most of the NFB's global audience is online. The data shows 49 million views around the world, with 12 million of those in Canada. This represents an increase of 53% over the previous year.

One indication of the NFB's popularity is the number of views on [NFB.ca/ONF.ca](https://nfb.ca/ONF.ca). The site registered the highest amount of traffic in seven years, with 4.4 million views. Of these, 3.4 million were Canadian, an increase of 65%. The NFB has been tirelessly working to increase its online offerings, month after month. There are now more than 5,400 titles available online, an increase of 10% over 2019-2020. The online catalogue includes a significant and growing number of works made by Indigenous creators. The 415 free titles available in this category generated an impressive 480,000 views in 2020-2021. Views on NFB partner services (YouTube, Facebook, Amazon Prime, etc.) rose to more than 42 million, of which more than 8 million were from Canada.



Canadian data also allowed us to measure the audiences for NFB films on television. While television has become proportionately less important with the rise of platforms on which works are always available, it remains a significant way for the NFB and Canadian audiences to connect. In 2020–2021, television generated 22 million views, or two-thirds of the total recorded for all media in Canada.

## INVENTIVENESS AND ORIGINALITY ONLINE

The real potential for audience growth lies online and in the digital realm. The NFB is increasingly skilful in developing its digital activities and original events, in order to generate interest in its works, its creators and its catalogue.

Over the course of the year, several online events related to the pandemic were held. The NFB was able to create a lot of buzz around *The Curve*, the series of works about daily life in the time of COVID-19. The addition of new instalments every month allowed for very effective marketing, which led to 200,000 views on NFB.ca. In fact, the NFB's most-viewed work of 2020–2021 was an animated short that came out of this collective project: *How to Be at Home (À la maison)* by Andrea Dorfman. Because of the pandemic, the NFB also made some apps available for free, such as *StopMo Studio*, which allows beginners to easily create animated films; and it launched interactive works like *Motto*, an adventure in short videos designed for mobile phones.

The NFB successfully captured interest and encouraged engagement, accompanying people through the challenges of the pandemic. With a very active social media presence, it launched new works by award-winning artists from studios across the country on a weekly basis. The resounding success of *La fin des terres (Where the Land Ends)*, *Premières armes (First Stripes)* and *Les Rose (The Rose Family)* are particularly noteworthy. The NFB also organized conversations with artists, screenings with commentary, and Facebook Live events. All

this activity resonated thanks to the combined efforts of the marketing and publicity teams. Media coverage of the NFB grew by 20% compared to 2019–2020.

## THE NFB: A PARTNER IN REMOTE LEARNING AND A SUPPORTER OF PARENTS AND TEACHERS

The NFB has been a valuable partner to educators for 75 years. Its extraordinary catalogue of educational audiovisual resources has been part of the childhoods of three generations of Canadians across the country. Another facet was added to this traditional collaboration during the pandemic, as millions of children were obliged to study at home, educators had to hastily develop new ways of teaching remotely, and parents were pushed to the limit in trying to balance work and family.

The NFB heard the call and rose to the occasion. Within days, a special educational offer had been developed and went live online, free of charge, for parents and teachers. From the end of March to the end of June 2020, parents also had at their disposal a collection of the NFB's flagship films, while teachers could access CAMPUS, the NFB's online educational media portal, free of charge.

The response was extremely positive. No fewer than 4.1 million Canadian students accessed CAMPUS. Visits to the NFB Education pages more than doubled in 2020–2021 compared to the previous year.





# 4

## THE NFB: ON THE RIGHT TRACK

The 2020-2021 fiscal year saw the adoption of the NFB's new Strategic Plan, which established development goals for all the organization's sectors. The last several months have certainly been challenging and unsettling, but they have also led the NFB, including all of its staff and collaborators, to innovate and find new ways to create, work and collaborate together, and to **better** understand one another.

The NFB is in a full-blown period of evolution, both in front of and behind the camera. We're revitalizing our teams, growing our expertise and allowing new goals to take shape. In the years to come, some of the objectives driving the NFB will include fostering closer ties with the industry and all craftspeople, deepening our reconciliation with Indigenous people, participating in major projects, reaching new audiences and venturing beyond the screen into new art forms based on new technologies.





# AWARDS AND HONOURS

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In 2020-2021, some festivals were cancelled, some were postponed and others went online or hybrid. During this year like no other, artists created, directors filmed, citizens bore witness, craftspeople put together unique works and millions were touched, entertained and informed.

The audiovisual world bent but did not break. The NFB salutes the courage of those who continued to create, and thanks the festivals that paid tribute to them. In 2020-2021, NFB productions won an extremely impressive total of 108 awards.

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A TOTAL OF  
**108 HONOURS**

**51 AWARDS** IN CANADA

**57 AWARDS** ABROAD

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## AFFAIRS OF THE ART

**D. JOANNA QUINN**  
**P. MICHAEL FUKUSHIMA (NFB),**  
**LES MILLS (BERYL PRODUCTIONS)**

**Award for Best Animation**  
Clermont-Ferrand Short Film Festival (ONLINE)  
Clermont-Ferrand, France  
February 6, 2021

**Best Short Award**  
Kaboom Animation Festival  
Amsterdam, Netherlands  
April 4, 2021

## ALTÖTTING

**D. ANDREAS HYKADE  
P. MARC BERTRAND (NFB),  
ABI FEIJÓ (CICLOPE FILMES),  
THOMAS MEYER-HERMANN (STUDIO  
FILM BILDER), JULIE ROY (NFB)**

**Craft Award for Best Script**  
Ottawa International Animation Festival  
Ottawa, Canada  
September 27, 2020

**Grand Prize**  
International Animated Film Festival /  
CINANIMA  
Espinho, Portugal  
November 15, 2020

**Honourable Mention**  
International Film Festival Etiuda & Anima  
[ONLINE]  
Krakow, Poland  
November 22, 2020

**Best Animation Film**  
Filmschau Baden-Württemberg  
Stuttgart, Germany  
December 6, 2020

**Professional Short Animation,  
1<sup>st</sup> Place, Jury, with a cash prize of €500**  
ICONA Ionian Contemporary Animation  
Festival [ONLINE]  
Corfu, Greece  
December 6, 2020

## BOOK OF DISTANCE, THE (VR)

**C. RANDALL OKITA**  
**P. ANITA LEE, DAVID OPPENHEIM,**  
**KATE VOLLUM**

**Best in Animation (VIFF Immersed)**  
Vancouver International Film Festival  
Vancouver, Canada  
October 7, 2020

**Horizon Award**  
Festival du nouveau cinéma (HYBRID)  
Montreal, Canada  
October 18, 2020

**FWA of the Day**  
Favourite Website Awards  
Rippingale, England  
October 25, 2020

**Best Work in the Digital Media Division  
(The Minister of Economy,  
Trade and Industry Prize)**  
Japan Prize International Contest  
for Educational Media  
Tokyo, Japan  
November 5, 2020

## CORTÈGE, LE / THE PROCESSION

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

**L'Épi d'or – the public's favourite  
French-Canadian short film award**  
Cinémental  
Winnipeg, Canada  
November 2, 2020

**2nd Prize in the Animated Short Film  
category – Youth Jury**  
Chicago International Children's Film Festival  
Chicago, USA  
November 22, 2020

## EAST OF THE ROCKIES

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

**Best Video Game Narrative**  
Canadian Screen Awards  
Toronto, Canada  
May 28, 2020

**Arts and Entertainment: Interactive Content**  
Banff World Media Festival  
Banff, Canada  
June 15, 2020

## ÉTREINTES / EMBRACED

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

**Best Original Soundtrack**  
ZABUT International Animated Short Film  
Festival  
Santa Teresa di Riva, Italy  
July 26, 2020

July 26, 2020

## FAR AWAY FROM FAR AWAY

**C. BRUCE ALCOCK, JEREMY MENDES  
P. ANNETTE CLARKE, ROBERT  
MCLAUGHLIN**

FWA of the Day  
Favourite Website Awards  
Rippingale, England  
March 18, 2021

Honorable Mention  
Awwwards  
Los Angeles, USA  
March 22, 2021

## FORBIDDEN REEL, THE

**D. ARIEL NASR**  
**P. KAT BAULU (NFB), ANNETTE CLARKE**  
**(NFB), LINDA FONG (TVONTARIO),**  
**JANE JANKOVIC (TVONTARIO), SERGEO**  
**KIRBY (LOADED PICTURES), FIONA**  
**LAWSON BAKER (ALJAZEERA), ARIEL**  
**NASR (LOADED PICTURES), STACEY**  
**TENENBAUM (LOADED PICTURES)**

**Rogers Audience Award (ex-aequo with  
*The Walrus and the Whistleblower*, *9/11 Kids*,  
*First We Eat and There's No Place Like This*,  
*Anyplace*)**  
Hot Docs (ONLINE)  
Toronto, Canada  
June 24, 2020

**Special Mention**  
Montreal International Documentary Festival  
(RIDM)  
Montreal, Canada  
December 2, 2020

## GUN KILLERS

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

**Short Subject Non-fiction**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020



## AWARDS AND HONOURS | 29





**Best Director (Non-Fiction Over 30 Minutes) – Tasha Hubbard**  
Alberta Film and Television Awards (ONLINE)  
Edmonton, Canada  
October 8, 2020

**Best Editor (Non-Fiction Over 30 Minutes) – Hans Olson**  
Alberta Film and Television Awards (ONLINE)  
Edmonton, Canada  
October 8, 2020

**Best Screenwriter (Non-Fiction Over 30 Minutes) – Tasha Hubbard**  
Alberta Film and Television Awards (ONLINE)  
Edmonton, Canada  
October 8, 2020

**APTN Award**  
Montreal International First Peoples Festival (Land InSights) ONLINE  
Montreal, Canada  
December 15, 2020

## NOW IS THE TIME

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

**Documentary Arts/Culture**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020

**Indigenous Award**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020

**Best Canadian Short Film Jury Prize**  
Gimli Film Festival  
Gimli, Canada  
July 26, 2020

**Main Film International Emerging Talent Award (\$1,000 grant)**  
Montreal International First Peoples Festival (Land InSights) ONLINE  
Montreal, Canada  
December 15, 2020

**Radio-Canada / Espaces autochtones Award (\$1,000 grant)**  
Montreal International First Peoples Festival (Land InSights) ONLINE  
Montreal, Canada  
December 15, 2020

## 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 Portuguese Short Film**  
Monstra Animation Festival  
Lisbon, Portugal  
May 31, 2020

**Best Portuguese SPA / Vasco Granja Award, Portuguese Competition (ex-aequo with Purpleboy by Alexandre Siqueira)**  
Monstra Animation Festival  
Lisbon, Portugal  
May 31, 2020

**Best Soundtrack**  
Festival Ibérico de cinema  
Badajoz, Spain  
July 25, 2020

**Special Jury Award**  
Rising of Lusitania AnimaDoc Film Festival  
Lodz, Poland  
September 13, 2020

**Sophia Award for Best Animated Short Film**  
Académie portugaise du cinéma  
Lisbon, Portugal  
September 17, 2020

## PARLEMENT: L'EXPÉRIENCE VIRTUELLE / PARLIAMENT: THE VIRTUAL EXPERIENCE

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

**Best Interactive Experience: All Categories**  
Gémeaux Awards  
Montreal, Canada  
September 20, 2020

## PHYSIQUE DE LA TRISTESSE / THE PHYSICS OF SORROW

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

**Best Short Animation**  
Gala Québec Cinéma  
Montreal, Canada  
June 10, 2020

**Animation**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020

**Director (Fiction)**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020

**Cristal for a Short Film**  
Annecy International Animation Film Festival (ONLINE)  
Annecy, France  
June 20, 2020

**FIPRESCI Award - awarded by the International Federation of Film Critics, in the Short Films in Official Competition category**  
Annecy International Animation Film Festival (ONLINE)  
Annecy, France  
June 20, 2020

**Audience Award – International Competition**  
Countryside Animafest Cyprus  
Nicosia, Cyprus  
July 1, 2020

**Grand Prix**  
Outdoor Short Film Festival of Grenoble  
Grenoble, France  
July 4, 2020

**Special International Jury Prize**  
Hiroshima International Animation Festival (ONLINE)  
Hiroshima, Japan  
August 24, 2020

**Golden Horseman of the Audience – International Competition**  
Filmfest Dresden – International Short Film Festival  
Dresden, Germany  
September 13, 2020

**Signs Award in the Short Film section**  
International Festival Signs of the Night  
Berlin, Germany  
September 20, 2020

**Grand Prize**  
Krok International Animated Films Festival  
Kyiv, Ukraine  
October 1, 2020

**Mr. M – Audience Award**  
Animafest Zagreb – World Festival of Animated Film  
Zagreb, Croatia  
October 3, 2020

**Special Mention**  
Animafest Zagreb – World Festival of Animated Film  
Zagreb, Croatia  
October 3, 2020

**Audience Award**  
Curtas Vila do Conde International Film Festival  
Vila do Conde, Portugal  
October 11, 2020

**Best Documentary Short (ex-aequo with How to Fall in Love in a Pandemic by Michael-David McKernan)**  
Ridgefield Independent Film Festival  
Ridgefield, USA  
October 18, 2020

**Animation Week Award**  
Feinaki – Beijing Animation Week  
Beijing, China  
November 27, 2020

**Rigo Mora International Short Film Animation Award**  
Festival internacional de cine en Guadalajara  
Guadalajara, Mexico  
November 27, 2020

**Melhor filme internacional pelo juri popular**  
Lobo Fest – Festival internacional de filmes  
Brasilia, Brazil  
December 6, 2020

**Melhor Animação**  
Lobo Fest – Festival internacional de filmes  
Brasilia, Brazil  
December 6, 2020

## POINT D'ÉQUILIBRE / A DELICATE BALANCE

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

**Prix Coup de cœur du Jury**  
Festival du film canadien de Dieppe  
Dieppe, France  
August 23, 2020

## ROSE, LES / THE ROSE FAMILY

**D. FÉLIX ROSE**  
**P. PHILIPPE-A. ALLARD (BABEL FILMS), NATHALIE CLOUTIER (NFB), MARCO FRASCARELLI (BABEL FILMS), COLETTE LOUMÈDE (NFB), ERIC PICCOLI (BABEL FILMS), FÉLIX ROSE (BABEL FILMS)**

**Best Canadian Documentary**  
Festival international de cinéma et d'art de Percé – Les Percéides  
Percé, Canada  
August 20, 2020

## SANS OBJETS / NO OBJECTS

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

**Experimental**  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020





## SHANNON AMEN

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

Craft Award (Director, non-fiction)  
Yorkton Film Festival (ONLINE)  
Yorkton, Canada  
June 18, 2020

## SILENCE, LE / THE SILENCE

**D. RENÉE BLANCHAR**  
**P. CHRISTINE AUBÉ (NFB),**  
**MARYSE CHAPDELAINÉ (ÇA TOURNE**  
**PRODUCTIONS), DENIS MCCREADY (NFB)**

Prix La Vague Léonard-Forest – Meilleure  
œuvre acadienne moyen ou long métrage  
Festival international du cinéma francophone  
en Acadie (FICFA)  
Moncton, Canada  
November 20, 2020

## SOVEREIGN SOIL

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

Crimson Snowflake – Best Canadian Film  
International Festival of Winter Cinema  
Edmonton, Canada  
March 13, 2021

## STATELESS

**D. MICHÈLE STEPHENSON**  
**P. JOE BREWSTER (RADA FILM GROUP),**  
**LESLIE FIELDS-CRUZ (BLACK PUBLIC**  
**MEDIA), JENNIFER HOLNESS (HUNGRY**  
**EYES FILM & TELEVISION INC.),**  
**ANITA LEE (NFB), LEA MARIN (NFB),**  
**MICHÈLE STEPHENSON (HISPANIOLA**  
**PRODUCTIONS), SUDZ SUTHERLAND**  
**(HUNGRY EYES FILM & TELEVISION INC.),**  
**SANDIE VIQUEZ PEDLOW (LATINO PUBLIC**  
**BROADCASTING)**

Special Jury Prize: Canadian Feature  
Documentary, with a cash prize of \$2,500  
Hot Docs (ONLINE)  
Toronto, Canada  
June 24, 2020

Best Feature Documentary Award  
BlackStar Film Festival  
Philadelphia, USA  
August 26, 2020

Audience Award – Best Feature  
Boston Latino International Film Festival  
Boston, USA  
September 27, 2020

## SUR LA CORDE RAIDE / HIGH WIRE

**D. CLAUDE GUILMAIN**  
**P. DOMINIC DESJARDINS,**  
**DENIS MCCREADY**

Best Documentary Program or Series:  
History and Politics  
Gémeaux Awards  
Montreal, Canada  
September 20, 2020

## THANADOULA

**D. ROBIN MCKENNA**  
**P. MICHAEL FUKUSHIMA (NFB),**  
**ROBIN MCKENNA (GAUDETE FILMS INC.),**  
**JELENA POPOVIĆ (NFB)**

Honourable Mention for Best  
Canadian Animation  
Ottawa International Animation Festival  
Ottawa, Canada  
September 27, 2020

## THIS IS NOT A MOVIE

**D. YUNG CHANG**  
**P. CHRISTOPHER CLEMENTS (TINAM**  
**INC.), JULIE GOLDMAN (TINAM INC.),**  
**ANITA LEE (NFB), ALLYSON LUCHAK**  
**(TINAM INC.), INGMAR TROST**  
**(SUTOR KOLONKO)**

Best of Fests  
Doc Edge Festival (ONLINE)  
Wellington, New Zealand  
July 5, 2020

Best Work in the Lifelong Learning Division  
(The Governor of Tokyo Prize)  
Japan Prize International Contest for  
Educational Media  
Tokyo, Japan  
November 5, 2020

## UN/TIED SHOES

**C. EVIE RUDDY, TRACEY LEBEDOVICH**  
**P. NICHOLAS KLASSEN,**  
**ROBERT MCLAUGHLIN**

Digital Dozen: Breakthroughs  
in Storytelling Award  
Columbia University School of the Arts Digital  
Storytelling Lab  
New York, USA  
April 21, 2020

## 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)**

Best Feature Film Award,  
with a \$500 cash prize  
Durham Region International Film Festival  
Durham, USA  
October 3, 2020

## WINTOPIA

**D. MIRA BURT-WINTONICK**  
**P. MILA AUNG-THWIN**  
**(EYESTEELFILM INC.), ANNETTE**  
**CLARKE (NFB), DANIEL CROSS**  
**(EYESTEELFILM INC.), BOB MOORE**  
**(EYESTEELFILM INC.)**

The Colin Low Award for Canadian  
Documentary  
DOXA Documentary Film Festival (ONLINE)  
Vancouver, Canada  
June 26, 2020

## INDIVIDUAL AWARDS AND HONOURS

**MICHELLE LATIMER**  
Allan King Award for Excellence in  
Documentary (*Inconvenient Indian*)  
Directors Guild of Canada  
Toronto, Canada  
October 27, 2020

National Film Board of Canada  
Production Company of the Year  
XRMust XR Awards  
Paris, France  
December 30, 2020

**ALANIS OBOMSAWIN**  
Iris Hommage  
Gala Québec Cinéma  
Montreal, Canada  
June 10, 2020

**ALANIS OBOMSAWIN**  
Glenn Gould Prize  
The Glenn Gould Foundation  
Toronto, Canada  
October 15, 2020

**RANDALL OKITA**  
Creator of the Year  
XRMust XR Awards  
Paris, France  
December 30, 2020





# 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 a member ex officio, 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

## CHRISTA DICKENSON

Ex-officio Member  
Executive Director  
Telefilm Canada  
Montreal, Quebec

## BETSY CHALY

Vice-Chairperson  
Toronto, Ontario

## KEITH CLARKSON

Chair, Finance and Audit Committee  
(until March 26, 2021)  
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

Chair, Finance and Audit Committee  
(since March 26, 2021)  
Sherwood Park, Alberta

## ANDRÉ PROVENCHER

Member  
Montreal, Quebec

## MARIE-CLAUDE MENTOR

Secretary to the Board





# MANAGEMENT

## CLAUDE JOLI-COEUR

Government Film Commissioner  
and Chairperson

## LUISA FRATE

Director General  
Finance, Operations and Technology

## JULIE ROY

Director General  
Creation and Innovation  
(since May 20, 2020)

## 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	10	5	15
DOCUMENTARY			
Short	32	7	39
Medium-length	2	1	3
Feature	0	8	8
TOTAL	44	21	65
ORIGINAL INTERACTIVE PRODUCTIONS			
Immersive experiences <sup>1</sup>	2	2	4
Online interactive experiences <sup>2</sup>	12	3	15
TOTAL	14	5	19
TOTAL ORIGINAL PRODUCTIONS			
TOTAL	58	26	84

<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, websites, social media projects and artificial intelligence projects.



### FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	19
Filmmaker Assistance Program (FAP – English Program)	31
<b>TOTAL</b>	<b>50</b>

### AWARDS

Canadian awards	51
International awards	57
<b>TOTAL</b>	<b>108</b>

### PRODUCTIONS AVAILABLE AT [ONF.CA](https://onf.ca)/[NFB.CA](https://nfb.ca) AS AT MARCH 31, 2021

Films in French	2,479
Films in English	2,909
<b>TOTAL</b>	<b>5,388</b>

**INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC  
AS AT MARCH 31, 2021** **85**

**APPS AVAILABLE TO THE PUBLIC  
AS AT MARCH 31, 2021** **46**

### DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN

	TITLES DIGITIZED AS AT MARCH 31, 2020	TITLES DIGITIZED IN 2020–2021	TITLES DIGITIZED AS AT MARCH 31, 2021
Digital source master – image	11,347	206	11,553
Digital master – image produced from film source	2,356	83	2,439
Digital master – image produced from video source (MMMV)	5,159	728	5,887
Digital source master – sound	5,516	282	5,798
Digital master – sound	5,219	652	5,871
Mezzanine file elements	19,482	2,202	21,684
Complete productions for the web: streaming, transactional mode and mobile devices	129,127	13,375	142,502
Productions for digital cinema in 2D/3D	3,527	157	3,684
Stock shots for NFB Archives	15,800	235	16,035
Other digital elements (upon request, customized deliverables)	60,993	2,867	63,860



REVENUES (IN THOUSANDS OF DOLLARS)

CANADA – REVENUES BY MARKET	2020-2021	2019-2020
Television and pre-sale	122	198
Institutional and educational	968	1,237
Home video	91	124
Theatrical	83	65
Stock shots	365	241
Production partnerships	1,344 <sup>3</sup>	1,922
Miscellaneous	37	29
TOTAL CANADA	3,010	3,816
INTERNATIONAL – REVENUES BY MARKET	2020-2021	2019-2020
Television and pre-sale	127	276
Institutional and educational	167	235
Home video	338	415
Theatrical	44	152
Stock shots	75	121
Production partnerships	0 <sup>3</sup>	0
Miscellaneous	34	23
TOTAL INTERNATIONAL	785	1,222
CANADA AND INTERNATIONAL – REVENUES BY MARKET	2020-2021	2019-2020
Television and pre-sale	249	474
Institutional and educational	1,135	1,472
Home video	429	539
Theatrical	127	217
Stock shots	440	362
Production partnerships	1,344 <sup>3</sup>	1,922
Miscellaneous	71	52
TOTAL	3,795	5,038
REVENUES BY TERRITORY	2020-2021	2019-2020
Canada	3,010	3,816
United States and Latin America	496	655
Europe	200	398
Asia/Pacific	85	150
Other <sup>4</sup>	4	19
TOTAL	3,795	5,038

3 The revenues associated with the NFB's production partnerships are all with Canadian entities. It should be noted that some of the projects are produced abroad.

4 Other international sales

FINANCIAL STATEMENTS

[STATEMENT OF MANAGEMENT RESPONSIBILITY  
INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING](#)

[INDEPENDENT AUDITOR'S REPORT](#)

[STATEMENT OF FINANCIAL POSITION](#)

[STATEMENT OF OPERATIONS  
AND DEPARTMENTAL NET FINANCIAL POSITION](#)

[STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT](#)

[STATEMENT OF CASH FLOWS](#)

[NOTES TO FINANCIAL STATEMENTS](#)



Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2021, 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.

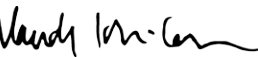
Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring 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 Financial Management*.

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.canada.ca](http://www.canada.ca).

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



Claude Joli-Coeur  
Government Film Commissioner

Montreal, Canada  
July 9, 2021



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



Office of the  
Auditor General  
of Canada

Bureau du  
vérificateur général  
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the 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 2021, 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 2021, 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.



### *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.

### **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 2021



NATIONAL FILM BOARD

Statement of Financial Position

As at March 31

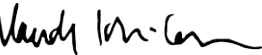
(in thousands of dollars)

	2021	2020
<strong>Liabilities</strong>		
Accounts payable and accrued liabilities (Note 4)	\$ 7,800	\$ 7,231
Accrued salaries	1,535	2,717
Vacation pay and provision for salary revisions	4,836	3,866
Deferred revenue	585	614
Lease obligation for tangible capital assets (Note 5)	335	2,591
Employee future benefits (Note 6)	3,957	4,024
<strong>Total net liabilities</strong>	<strong>19,048</strong>	<strong>21,043</strong>
<strong>Financial assets</strong>		
Due from Consolidated Revenue Fund	7,683	8,004
Accounts receivable (Note 7)	1,963	2,912
Deposits	99	129
<strong>Total net financial assets</strong>	<strong>9,745</strong>	<strong>11,045</strong>
<strong>Departmental net debt</strong>	<strong>9,303</strong>	<strong>9,998</strong>
<strong>Non-financial assets</strong>		
Prepaid expenses	711	477
Inventory	91	50
Tangible capital assets (Note 8)	26,083	26,341
<strong>Total non-financial assets</strong>	<strong>26,885</strong>	<strong>26,868</strong>
<strong>Departmental net financial position</strong>	<strong>\$ 17,582</strong>	<strong>\$ 16,870</strong>

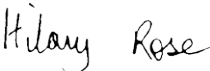
Contractual obligations (Note 9)  
Contingent liabilities (Note 10)  
Contractual rights (Note 14)

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



Hilary Rose, CPA, CA  
Chair, Finance and Audit Committee

July 9, 2021

NATIONAL FILM BOARD

Statement of Operations and Departmental Net Financial Position

For the year ended March 31

(in thousands of dollars)

	2021	2021	2020
<strong>Expenses</strong>	Expected results		
(note 11 a)			
Audiovisual Production	\$ 37,813	\$ 38,240	\$ 37,416
Accessibility and Audience Engagement	26,072	24,989	26,102
Internal Services	10,425	11,321	11,141
<strong>Total expenses</strong>	<strong>74,310</strong>	<strong>74,550</strong>	<strong>74,659</strong>
<strong>Revenues</strong>			
(note 11 b)			
Audiovisual Products	2,705	2,313	2,766
Partnerships and Pre-sale	2,299	1,410	2,220
Other Revenues	100	72	52
<strong>Total revenues</strong>	<strong>5,104</strong>	<strong>3,795</strong>	<strong>5,038</strong>
<strong>Net cost of operations before government funding and transfers</strong>	<strong>69,206</strong>	<strong>70,755</strong>	<strong>69,621</strong>
<strong>Government funding and transfers</strong>			
Net cash provided by Government of Canada	66,646	71,788	78,026
Change in due from Consolidated Revenue Fund	-	( 321)	( 2,229)
<strong>Net cost (revenue) from operations after government funding and transfers</strong>	<strong>2,560</strong>	<strong>( 712)</strong>	<strong>( 6,176)</strong>
<strong>Departmental net financial position - Beginning of year</strong>	<strong>16,870</strong>	<strong>16,870</strong>	<strong>10,694</strong>
<strong>Departmental net financial position - End of year</strong>	<strong>\$ 14,310</strong>	<strong>\$ 17,582</strong>	<strong>\$ 16,870</strong>

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)

	2021	2021	2020
	Expected results		
Net cost (revenue) from operations after government funding and transfers	\$ 2,560	\$ (712)	\$ (6,176)
Change due to tangible capital assets			
Acquisition of tangible capital assets	571	2,903	9,771
Acquisition of tangible capital lease assets	-	128	2,913
Amortization of tangible capital assets	(3,585)	(3,289)	(2,679)
Loss on disposal of tangible capital assets	-	-	(368)
Total change due to tangible capital assets	(3,014)	(258)	9,637
Change due to inventories	-	41	(34)
Change due to prepaid expenses	-	234	119
Net change in department net debt	(454)	(695)	3,546
Department net debt - Beginning of year	9,998	9,998	6,452
Department net debt - End of year	\$ 9,544	\$ 9,303	\$ 9,998

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)

	2021	2020
Operating activities		
Net cost of operations before government funding and transfers	\$ 70,755	\$ 69,621
Non-cash items:		
Amortization of tangible capital assets	(3,289)	(2,679)
Loss on disposal of tangible capital assets	-	(368)
Change in employee future benefits	38	(652)
Change in provision for salary revisions	(911)	-
Recognition of deferred revenues	614	603
Charge for doubtful accounts	(62)	(26)
Utilization of prepaid expenses	(239)	(236)
Changes in Statement of Financial Position		
Changes in accrued salaries	1,182	(344)
Change in vacation pay and payable salary revisions	(59)	(53)
Cash received related to deferred revenue	(585)	(614)
Cash used related to employee future benefits	29	281
Change in accounts payable and accrued liabilities	(234)	(380)
Change in accounts receivable	(887)	761
Change in deposits	(30)	19
Cash used related to prepaid expenses	473	355
Change in inventory	41	(34)
Cash used in operating activities	66,836	66,254
Capital investing activities		
Cash used to acquire tangible capital assets	2,568	11,342
Cash used in capital investing activities	2,568	11,342
Financing activities		
Lease payments for tangible capital assets	2,384	430
Cash used in financing activities	2,384	430
Net cash provided by Government of Canada	\$ 71,788	\$ 78,026

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



NATIONAL FILM BOARD

Notes to Financial Statements  
March 31, 2021  
(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. Amounts used for capital projects are included in current financial year authorities used in note 3b. In 2021, the Board did not use the Revolving fund for projects (2020 - \$4,327). The use of the year 2020 will be reimbursed according to the directives and terms of the Treasury Board Secretariat, starting in 2022.

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 *2020-2021 Departmental Plan*. 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 20 years
Software & data-processing equipment	from 3 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Rolling stock	5 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 productions 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	2021	2020
Net cost of operations before government funding and transfers	\$ 70,755	\$ 69,621
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	(1,378)	(513)
Change in accrued liabilities not charged to authorities	25	(94)
Net change in employee future benefits	67	(371)
Loss on disposal of tangible capital assets	-	(368)
Amortization of tangible capital assets	(3,289)	(2,679)
	(4,575)	(4,025)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	2,903	9,771
Lease payments for tangible capital assets	2,384	430
	5,287	10,201
Current year authorities used	\$ 71,467	\$ 75,797
b) Authorities provided and used:	2021	2020
Authorities provided		
Main Estimates	\$ 64,891	\$ 68,371
Supplementary Estimates authorities	8,015	6,351
Less:		
Authorities available for future years	(1,439)	(3,252)
Add:		
Authorities used for projects financed by the revolving fund	-	4,327
Current year authorities used	\$ 71,467	\$ 75,797

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.

	2021	2020
Accounts payable and Accrued liabilities - Other departments and agencies	\$ 1,021	\$ 2,640
Accounts payable and Accrued liabilities - External parties	6,467	4,226
Total accounts payable and Accrued liabilities	\$ 7,488	\$ 6,866
Accrued liabilities - reorganization	312	366
Total accounts payable and accrued liabilities	\$ 7,800	\$ 7,231

During the 2020-2021 financial year, the Board had to pursue the reorganization of its operations. As a result, at March 31, 2021, the Board recognized an additional termination benefit obligation in the amount of \$312 (2020 - \$365) in its accrued liabilities for estimated work force adjustment costs.

5) **Lease obligation for tangible capital assets**

At year end, the Board has an agreement to lease technical equipment under three (3) capital leases (note 8). The asset was capitalized using implicit interest rates varying from 0.6% to 1.6%. The corresponding liabilities will be repaid during term of the lease between 1 to 4 years. 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, 2021 totaled \$2,384 (2020 - \$432) and include an amount of \$1,732 disbursed to buy back eight (8) equipment rental contracts. Interest of \$33 (2020 - \$2) is charged to operations.

	2021	2020
2020	-	655
2021	117	633
2022	92	586
2023	92	586
2024	42	223
Total future minimum lease payments	343	2 683
Less: Imputed interest	( 8)	( 92)
Balance of lease obligation for tangible capital assets	\$ 335	\$ 2 591

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 2021, the expense amount for Group 1 and Group 2 members is \$3,571 (2020 – \$3,603). 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 2020, 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, 2021, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 1.50% (2020 – 1.50%), an estimated discount rate of 1.76% (2020 – 1.12%), a benefit plan contribution rate of 23.5% (2020 – 24.5%) 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 leave, the Board uses an average daily wage of \$339 (2020 – \$330), a rate of salary increase of 2.94% (2020 – 3.01%), an average annual utilization rate of 2.63% (2020 – 2.84%), a discount rate of 1.76% (2020 – 1.12%), a 3.95% (2020 – 4.81%) probability of employee departure, a benefit plan contribution rate of 23.5% (2020 – 24.5%) 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 1.76% (2020 – 1.12%).

Information about the severance and compensated absence benefits, measured as at March 31, 2021, is as follows:

	Severance Benefits	Compensated Absences	Total
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
Expense for the year	15	( 53)	( 38)
Benefits paid during the year	( 2)	( 27)	( 29)
Balance as at March 31, 2021	\$ 896	\$ 3,061	\$ 3,957

7) Accounts receivable

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

	2021	2020
Receivables - Other departments and agencies	\$ 1,089	\$ 405
Receivables - External parties	1,212	2,926
Subtotal	2,301	3,331
Allowance for doubtful accounts on receivables from external parties	( 338)	( 419)
Total accounts receivable	\$ 1,963	\$ 2,912

8) Tangible capital assets

	March 31, 2020	Additions	Disposals & write-offs	Transfers	March 31, 2021
<b>Technical equipment</b>					
Cost	\$ 21,914	\$ 2,662	\$ (8,449)	\$ -	\$ 16,127
Accumulated amortization	(16,775)	(1,373)	8,449	-	(9,699)
	5,139	1,289	-	-	6,428
<b>Software &amp; data processing equipment</b>					
Cost	14,256	142	(790)	-	13,608
Accumulated amortization	(11,729)	(753)	790	-	(11,692)
	2,527	(611)	-	-	1,916
<b>Office furniture, equipment &amp; other</b>					
Cost	1,498	62	(33)	-	1,527
Accumulated amortization	(180)	(156)	33	-	(303)
	1,318	(94)	-	-	1,224
<b>Rolling stock</b>					
Cost	25	-	-	-	25
Accumulated amortization	(1)	(5)	-	-	(6)
	24	(5)	-	-	19
<b>Leasehold improvements</b>					
Cost	20,092	165	-	-	20,257
Accumulated amortization	(2,759)	(1,002)	-	-	(3,761)
	17,333	(837)	-	-	16,496
<b>Collection<sup>1</sup></b>					
	-	-	-	-	-
<b>Work in progress</b>					
	-	-	-	-	-
<b>Total</b>					
Cost	57,785	3,031	(9,272)	-	51,544
Accumulated amortization	(31,444)	(3,289)	9,272	-	(25,461)
<b>Net book value</b>	<b>\$ 26,341</b>	<b>\$ (258)</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 26,083</b>

<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 \$521 (2020 - \$3,043) less accumulated amortization of \$157 (2020 – \$347). Current year amortization expense relating to property under capital leases amounts to \$104 (2020 – \$340).

The loss on disposals and write-offs of \$0 (2020 – \$368) for the year are related to the abandonment of obsolete software and material.

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:

	2022	2023	2024	2025	2026 +	Total
Premises	\$ 7,782	\$ 7,842	\$ 7,880	\$ 7,845	\$ 104,385	\$ 135,734
Other goods and services	1,021	358	216	136	404	2,135
Total	\$ 8,803	\$ 8,200	\$ 8,096	\$ 7,981	\$ 104,789	\$ 137,869

The agreements for leased premises in the amount of \$135,734 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 the 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.

	2021	2020
a) Expenses		
Salaries and benefits	\$ 43,989	\$ 45,168
Professional and special services	11,002	10,347
Rentals	8,783	6,956
Amortization of tangible capital assets	3,289	2,679
Materials and supplies	2,395	2,172
Repairs and upkeep	1,245	1,289
Cash financing in co-productions	1,108	1,449
Transportation and communication	833	2,858
Information	804	647
Royalties	612	369
Miscellaneous	328	187
Contracted film production and laboratory processing	162	170
Loss on disposal of tangible capital assets	-	368
	\$ 74,550	\$ 74,659
b) Revenues		
Royalties and subscriptions	\$ 1,789	\$ 2,280
Partnerships and pre-sale	1,410	2,220
Stock shots	440	361
Film prints and downloads	84	125
Miscellaneous	72	52
	\$ 3,795	\$ 5,038

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.

	2021	2020
Accounts receivable	\$ 167	\$ 401
Accounts payable	\$ 1,022	\$ 2,641
Expenses	\$ 17,543	\$ 22,162
Revenues	\$ 634	\$ 1,253

During the year ending March 31, 2021, the Board leased premises from Public Services and Procurement Canada (PSPC) in the amount of \$7,734 (2020 – \$5,919). This amount is included in the expenses. The expenses in 2021 includes a capitalized amount of \$0 (2020 – \$6,491) related with leasehold improvements of the new premises of the headquarters.

13)The Documentary Channel

Since 2002, the Board owns a permanent share of 14%, composed of 14 units at \$1 each, 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 2020).

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 four agreements with collaborators valued at \$939, of which \$372 remains to be collected in subsequent years. During the year 2020, the Board entered into an agreement with a collaborator valued at \$1,000, of which \$255 remains to be collected in subsequent years. The five agreements are valued at \$1,939 of which \$627 remains to be collected in subsequent years.

	2022	2023	2024	2025	2026	Total
Contractual Rights	\$ 608	\$ 19	\$ -	\$ -	\$ -	\$ 627



