

National Film Board of Canada  
2022–23  
Departmental Results Report

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Minister of Canadian Heritage

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## From the Minister

In Canada, people from all regions make their talent, excellence and spirit of innovation known in countless ways. In their respective mandates, the organizations of the Canadian Heritage Portfolio, including the National Film Board of Canada (NFB), reflect these rich values. They carry out their activities in areas as diverse and lively as the arts, culture, heritage and communications. They also help contribute to the Government of Canada’s efforts in promoting an inclusive and respectful society, with eyes set on the path to reconciliation.



At the NFB, 2022–23 saw some important changes. First of all, a restructuring made it possible to bring its programming, creation, distribution and marketing activities together into a single branch. This new structure encourages collaboration on production and distribution. As a result, creators can now draw on the expertise of the NFB from the earliest development phase of their projects through to their release. Second, a new Government Film Commissioner took the reins of the organization on November 28, 2022. Suzanne Guèvremont, the first Francophone woman to head the NFB, succeeded Claude Joli-Coeur for a five-year term.

While these organizational changes were taking place, the NFB and its eight studios across Canada continued the production and distribution work that is central to the agency’s mandate by completing 51 audiovisual projects. These works—documentaries, auteur animation, interactive stories and participatory experiences—were presented to a wide range of audiences. The NFB’s excellence as Canada’s public producer and distributor received recognition throughout the world this year, including 99 awards and a 77th Oscar nomination.

Committed to promoting co-existence in Canadian society, the NFB maintained and achieved its objectives for representing Canada’s cultural diversity both in front of and behind the camera by supporting gender parity, Indigenous creators and the development of official-language minority communities. Of the 51 NFB works completed in 2022–23, more than half dealt with subjects related to diversity of voices and inclusion. One of the NFB’s priorities is to continue cultivating long-term relationships with Indigenous communities, including new partners such as the National Centre for Truth and Reconciliation (NCTR). As caretaker of the world’s largest collection of Canadian content, the NFB has committed to sharing its expertise with the NCTR to preserve the statements and testimony presented at the Truth and Reconciliation Commission.

The NFB also continues to be an important learning destination for students and education professionals, with whom it has been working for over 40 years. The NFB Education portal is a reliable source of teaching content and a safe space for young Canadians. Innovative and relevant, the NFB launched its new online learning platform in 2022–23: ***Media School***, a robust media-skills program. The sharp increase in the amount of engagement with teachers over the 2022–23 year demonstrates the importance of the NFB’s educational offerings.

As Minister of Canadian Heritage, I invite you to have a look at the 2022–23 Departmental Results Report for the National Film Board of Canada to get a better idea of its accomplishments over the past year.

The Honourable Pascale St-Onge

## From the Commissioner

I had the honour and pleasure of being named Commissioner in November 2022, so I was in this role for the last four months of the 2022–23 fiscal year. Credit for the year’s many successes lies with the NFB’s teams and the artists whose extraordinary works received accolades, including recognition at the Oscars. I would like to pay tribute to Claude Joli-Coeur, who led the NFB for the past nine years, a period that saw a number of significant achievements. These include the relocation of our head office to Montreal’s Quartier des Spectacles district and the reorganization of our senior management structure. I’d also like to recognize former Director General Julie Roy, a long-time pillar of the NFB, who left us last fiscal year to head Telefilm Canada.



The NFB is an institution in the most noble sense of the word. It is a witness to events over time and a centre for nurturing the imagination. For 85 years, it has allowed Canadians to tell their stories and hear each other’s stories, offering a unique record of their participation in humanity’s epic journey. To walk into the NFB is to enter a legendary space. You can see it and you can feel it: the sense of a critically important mission and a pride in playing a part in fulfilling it; the humbleness of serving, and of bringing artist and audience together. I’m happy to be a part of it.

My role will be to pursue change, because, as a locus of art, culture and technology, the NFB is constantly evolving. And the pace of change in our current moment is accelerating. Rarely in history have so many powerful forces crying out for transformative change been present simultaneously: a technological revolution, social upheaval, reconciliation with Indigenous people, the urgency of the climate crisis, a public health emergency and geopolitical tensions.

All of this affects the NFB. It affects the stories artists tell and the urgency with which they tell them, and it affects the ways we direct, produce, distribute, communicate, administer—and stand out. The NFB is very much in tune with the tenor of the times. Very significant reforms have been undertaken and implemented over the last several years, notably in the fields of technology, governance, programming, internal policies and relationships with partners. I’m taking the helm of an organization at a time when it finds itself in full swing.

The 2022–23 fiscal year was to have marked the end of our three-year strategic planning process. However, we’ve decided to extend it through a two-year action plan, bringing us to March 2025, and we’re taking this approach for two reasons: first, because it’s the right path to take; but more importantly, because the government is in the midst of redefining rules for the Canadian broadcast ecosystem, which has been transformed by the arrival of streaming platforms. Logically, our next strategic planning process should incorporate the updated framework. We are following these efforts very closely. And, in this context, we take our responsibility of providing a safe and trustworthy viewing environment—one offering high-quality Canadian content—more seriously than ever.

Things are going well at the NFB. It is fulfilling its demanding mandate and continues to touch, move and educate audiences. I bring to the organization my passion for film, my devotion to creators, my fascination with new creative technologies, and my conviction that great public institutions dedicated to art and culture play an essential role in improving the ways we, as a society, live together.

I would like to thank the NFB's staff for their warm welcome and their infectious enthusiasm. I'd also like to thank the government for its ongoing confidence in, and support of, the NFB. Our work continues.

Suzanne Guèvremont  
Government Film Commissioner and Chairperson of the NFB

## Results at a glance

### Creation and innovation

The 2022–23 year was marked by change. Through an organizational restructuring, production and distribution were brought together into a single branch—Programming, Creation, Distribution and Marketing—with the objective of strengthening cohesion and collaboration within the organization to better support creators from idea to screen. The NFB also adopted a new programming framework that will better determine the phases that a project goes through at the NFB, based on the project’s format and the specific processes of the studio responsible for it. Now more than ever, thanks to these changes, artists will benefit from optimal support within the organization.

In the course of the year, the NFB produced a total of 51 original works, including 15 animated films, 32 documentaries and four interactive projects, and its productions received 99 awards (54 in Canada and 45 internationally).

### Audience engagement

The NFB made a variety of efforts to make its works known to a growing audience in Canada and abroad, adopting new strategies for marketing and distribution on social media, building new partnerships with various distribution platforms and developing a plan to refresh its online viewing space, [nfb.ca/onf.ca](http://nfb.ca/onf.ca). These efforts have been effective. In 2022–23, [nfb.ca/onf.ca](http://nfb.ca/onf.ca) received 2.2 million views in Canada and over 3 million worldwide. The number of people who attended public screenings of NFB works in person increased by 407% in Canada and 152% worldwide, which shows that audiences are returning to in-person viewing after the COVID-19 years.

Over the course of the year, the NFB took other initiatives that expanded its audiences in the Canadian audiovisual and education sectors. It launched a new version of its NFB Archives website, nearly tripling its number of users. It also revamped its *Ocean School* platform, which attracted more than 252,000 students and teachers—up 48% from 2021–22. In addition, the NFB enhanced the selection of mini-lessons offered in the Education section of [nfb.ca/onf.ca](http://nfb.ca/onf.ca). In total, these mini-lessons generated nearly 80,000 page views, up 13% from the year before.

### An institution that reflects the richness and diversity of Canada

In 2022–23, the NFB met its commitments to diversity of voices, gender parity, and inclusion, behind the camera and on the screen. Among the works completed:

- 53% explored topics related to Indigenous lives and experiences or to diversity, such as race, ethnicity, religion, culture, disability, gender and sexuality;
- 65% were directed by emerging filmmakers and other emerging artists;
- 65% were directed by women, 60% were written by women and 66% were edited by women;
- 27% were directed by filmmakers from official-language minority communities.

In addition, 14% of total production budgets were allocated to works by Indigenous artists.



### **An inclusive, future-oriented organization**

The NFB launched many institutional projects in 2022–23. To make the NFB an inclusive organization and a safe workplace, we provided training to all of our employees and carried out pilot projects to respond to the recommendations made by our Workplace Quality of Life and Mental Health Committee. We also continued to implement our integrated talent-management strategy, which is centred on the agency’s values and designed to establish a strong organizational culture.

Another important step taken this year was to develop a self-identification questionnaire for the NFB’s collaborators. The personal information gathered with this questionnaire will enable the NFB to measure and report on the effects of its commitments regarding equity, diversity and inclusion.

In keeping with our 2021–25 Technology Plan, now in its second year of implementation, the NFB connected its Winnipeg and Moncton offices to its cloud-based information services and infrastructure. All of the NFB’s studios are now fully operational, and their workflows have been harmonized with those of the technology-access hubs. The NFB is also working on developing an information-management strategy, as part of which we have selected a number of technology tools, such as Google Analytics 4 and Power BI, that will allow us to base our decisions on reliable data.

For more information on the National Film Board of Canada’s plans, priorities and results achieved, see the “Results: what we achieved” section of this report.

## **Results: what we achieved**

### **Core responsibilities**

#### **Audiovisual Programming and Production**

##### **Description**

The National Film Board’s mandate is to create relevant and innovative audiovisual content that interprets Canada and its diversity to Canadians and people around the world. The National Film Board works with filmmakers and artists from every region of Canada to produce exceptional documentaries, animated films, and interactive/immersive works rooted in Canadian experiences and realities. The National Film Board has long been a champion of technological and film innovation, both nationally and internationally. The National Film Board seeks to reflect the perspectives and experiences of communities that are systematically under-represented in the media and to develop innovative new storytelling forms and approaches.

##### **Results**

Here are the NFB’s main achievements in 2022–23 with regard to its core responsibility of Audiovisual Programming and Production.

##### **Renew the NFB’s approach to programming and enhance the experience of creation**

The 2022–23 year was marked by change. An organizational restructuring carried out in the fall of 2022 brought production and distribution together into a single Programming, Creation, Distribution and Marketing Branch. The objective was simple: to refocus our main activities on our mandate as a public producer and distributor. In today’s digital universe, which affords the NFB an optimal environment in which to interact with the public, the NFB had seen the need to strengthen cohesion and collaboration within the organization so as to better support creators from idea to screen. These artists now benefit from a fully integrated NFB experience and the expertise of its distribution and marketing team, so that their works can now achieve their full potential to reach and engage Canadian and international audiences.

In fall 2022, the agency adopted a new programming framework that makes it easier to understand the five major phases a project goes through when it’s produced at the NFB. Throughout these phases, which may vary with the project’s form and the processes specific to each of the NFB’s eight studios across Canada, creators have access to optimal support from their studio’s producers and teams, as well as to first-rate technical services to support, guide and enhance their creative process. This framework was published on the NFB’s website and shared with the creative community and the NFB’s staff when we held our second annual National Programming Forum in November 2022. Bringing the NFB’s production, marketing and distribution teams together with artists representing the diversity of Canada, this forum provided the opportunity to set

priorities for the new Programming, Creation, Distribution and Marketing Branch and to continue the process of reflection begun in 2021 concerning the NFB’s programming vision, whose objective is to strengthen the process of creation in order to enrich the NFB’s works and deepen its relationships with its audiences. This vision seeks to connect the subject, the form and the audience for each project by placing the artist’s process at the heart of the reflection.

The strategic programming forums took place every two weeks throughout the country. They enabled the producers from French Program and English Program to have a shared, cohesive vision and overview of the NFB’s documentary, animation and interactive storytelling projects. The NFB continued to communicate with the creative community and NFB partners in various ways, including through official meetings and consultations and industry events.

The year ended with the announcement of the departure of Director General Julie Roy, who, after 29 years at the NFB, was appointed Executive Director and Chief Executive Officer of Telefilm Canada by the Minister of Canadian Heritage.

### **Producing works that offer original perspectives on Canadian realities**

In the eight studios of its English Program and French Program, the NFB offers a creation space that’s unique in the world, enabling artistic expression while providing top-quality professional support. In 2022–23, 51 original works were completed at these studios. Out of this total, 41 were all-NFB productions, while 10 were co-productions. They included 15 animated films, 32 documentaries and four interactive works that have now been added to the NFB’s extensive audiovisual collection.

#### *Diversity of voices, gender parity and inclusion behind the camera and on the screen*

In 2022–23, the NFB met its commitments to achieving gender parity: 64% of projects in production were directed by women. Regarding the other main creative roles, women wrote 60% of these works and edited 66%. Women were also the cinematographers for 32% of the works completed and composed the music for 20%.

The NFB also met its commitments to Indigenous creation in 2022–23, allocating 14% of its production budgets to works by Indigenous artists. During this same fiscal year, 17% of the projects in production were directed by Indigenous artists and 6% of the projects completed were directed by Indigenous filmmakers. Because the average project takes three to four years to produce, it makes sense that figures for completed projects do not reflect the actual reality. The coming years will see the completion of a large number of projects by Indigenous artists.

In 2022–23, 53% of all works completed dealt with subjects related to the lives and experiences of Indigenous people or presented diverse perspectives on topics such as race, ethnicity, religion, culture, disability, gender and sexuality. Throughout the year, the NFB worked on implementing a non-mandatory self-identification questionnaire to gather information on the community of creators and creation partners in a respectful way. The information gathered will be kept

confidential and will enable the NFB to ensure that its institutional objectives regarding equitable representation of diverse voices are met.

Lastly, creators from official-language minority communities directed 14 NFB works in 2022–23—27% of all productions completed this year.

*A diverse group of landmark works*

Works produced by the NFB garnered no fewer than 99 awards in 2022–23, with 94 going to NFB productions, four to filmmakers working with the NFB and one special mention to the NFB as an organization. These awards and honours, 54 of which were won in Canada and 45 internationally, bear witness to the excellence of the NFB’s works, both in Canada and around the world.

*The Flying Sailor*, a short film by Calgary animators Amanda Forbis and Wendy Tilby, particularly attracted attention this year when it became the 77th NFB production or co-production to be nominated for an Oscar. This film is based on the amazing but true story of a man who was blown two kilometres through the air by the explosion in Halifax Harbour in 1917—the most powerful non-nuclear explosion the world has ever known. Shot using Dolby Atmos technology and mixed using remote production tools that the NFB acquired to maintain production during the pandemic, this film has received 10 awards and honours to date.

Several productions directed by Indigenous artists attracted public interest and distinguished themselves this year. After five years of work, the British Columbia & Yukon Studio completed the very first Haida-language version of *Now Is the Time*, by Christopher Auchter, a filmmaker from Haida Gwaii, an archipelago located off the coast of British Columbia that was formerly known as the Queen Charlotte Islands. There are only 24 people living today who speak Haida fluently, and this version of the film makes it possible to preserve Haida as a living language. Also worth mentioning is the full-length documentary *Ever Deadly*, featuring avant-garde Inuk throat singer Tanya Tagaq. Created by Tagaq in collaboration with award-winning filmmaker Chelsea McMullan, this immersive, visceral music and cinema experience weaves concert footage together with stunning sequences filmed on location in Nunavut.

A special mention must go to *Magical Caresses*, a series of five short animated documentaries by Lori Malépart-Traversy that take a playful, uninhibited look at female sexuality. This series had its world premiere at the Sommets du cinéma d’animation de Montréal, has won three awards and generated more than 27,000 views on nfb.ca/onf.ca during its promotional campaign.

Throughout the year, the NFB pursued its mission of innovation by exploring new narrative forms in projects like *Plastisapiens*, a virtual-reality experience by Miri Chekhanovich and Edith Jorisch that immerses the audience in a universe where organic and plastic beings become one. Produced by the NFB French Program Interactive Studio, Dpt. and Lalibela Productions, this project was developed under a digital-creation co-production partnership between Canada and Israel. *Plastisapiens* had its world premiere as a multisensory installation at the Tribeca Film Festival and

was then installed in the Biosphere at Montreal’s Space for Life museum complex in fall 2023. Another notable VR experience was *This Is Not a Ceremony*, by Niitsitapi writer and director Ahnahktsipiitaa (Colin Van Loon), which gently guides us we explore some of the particularly dark sides of living life in Canada while Indigenous. Presented in English, French and Blackfoot, this powerful, cinematic Indigenous work has toured communities and festivals across Canada.

The year 2022–23 also saw the production of documentaries that bring often underrepresented stories and perspectives to the screen. One such film was seasoned filmmaker H el ene Magny’s *Unspoken Tears (Trauma Through Words)*, a striking documentary that explores the psychological consequences of war, underscoring the importance of understanding these effects in order to successfully integrate refugee children into Quebec’s school system. Selected for inclusion in the NFB’s educational offering and supported with teaching resources, this work has attracted the attention of students across Canada since it was first released.

### Emerging creators

As a public producer and distributor, the NFB plays a leading role in discovering and developing emerging Canadian talent. In 2022–23, emerging creators directed 65% of all completed productions.

This year saw a particular abundance of works by emerging animators, including the six animated short films completed during the 13th edition of Hothouse, a mentorship program for emerging animation creators, supported by the English Program Animation & Interactive Studio. Over the 12 weeks of this program, each participant gets to create an animated work in a professional environment, with the support of mentors and a team of technical experts in production and post-production. This year also saw the first edition of Alambic, an experimental creative lab operated by the French Program Animation Studio that gives emerging directors the opportunity to produce a story in images over the course of a few months. This first edition of Alambic saw the production of three short films presenting unique stories. The projects produced in this year’s editions of Hothouse and Alambic were launched on the [nfb.ca/onf.ca](http://nfb.ca/onf.ca) viewing platform.

The short documentary *French Enough*, by renowned Fransaskois singer-songwriter and emerging filmmaker Alexis Normand, attracted particular interest this year. Though shot mostly in English, this film invites us into a candid family discussion about belonging and bilingualism on the Prairies, illuminating the struggles and triumphs involved in reclaiming francophone Canadian identity. As the modernization of the *Official Languages Act* proceeded apace, this work enjoyed an exceptionally high profile because it was included in programming lineup of the 2023 edition of the Rendez-vous de la Francophonie, for which Normand was the spokesperson. This doc won the award for best French-Canadian film at the 2023 edition of Les Rendez-vous Qu ebec Cin ema, demonstrating the NFB’s commitment to enhancing the vitality of Canada’s official-language minority communities.

Lastly, this year 57 projects were accepted by two NFB programs—the Filmmaker Assistance Program and Aide au cinéma indépendant du Canada (ACIC)—that provide supplementary assistance for the production of independent films that might not otherwise get made.

### **Gender-based analysis plus**

Presenting perspectives that are seldom if ever seen on screen is an integral part of the NFB’s mandate. The NFB gives a voice to groups that are systematically underrepresented in the media landscape, whether in front of or behind the camera, such as women, Indigenous people, official-language minority communities, ethnocultural communities, 2SLGBTQI+ communities and people living with disabilities. The NFB’s programming testifies to this diversity, but the agency has taken its commitments further with its plan for equity, diversity and inclusion.

Over the past fiscal year, the NFB met its commitments regarding gender parity and the proportion of its production budgets allocated to Indigenous creators. The NFB worked throughout this fiscal year to launch its self-identification questionnaire on April 1, 2023. This questionnaire will allow the NFB to obtain clear information, ensuring equitable representation of voices that have been marginalized and underrepresented in the world of film for far too long. For the NFB as a public producer and distributor whose works must reflect the experiences and viewpoints of all Canadians, a diversity of voices and perspectives is essential for the fulfillment of its mandate.

### **United Nations 2030 Agenda for Sustainable Development and Sustainable Development Goals**

The NFB has a mandate to give a voice to communities that are systematically underrepresented in the media landscape, to deal with subjects that have strong social resonance and to help promote co-existence in Canadian society. The agency therefore subscribes to the goals and principles set out in the United Nations 2030 Agenda for Sustainable Development. Here are some examples of ways that the NFB contributed to these goals over the past year.

Sustainable Development Goal 5 – Gender Equality: In keeping with the commitments it made in 2016, the NFB continues to meet its gender-parity objectives both for productions completed and production budgets. Regarding its targets for creative roles, the NFB has met them for screenwriters and editors and achieved some compelling results for the roles of director of photography and composer.

Sustainable Development Goal 13 – Climate Action: The NFB explores issues around the environment and climate warming through its audiovisual works, including documentaries,



animated films and interactive stories. In 2022–23, the NFB addressed the climate emergency and the environmental impact of human beings in several projects. Two of these were the full-dome production *Worlds of Ice*, by filmmaker Philippe Baylaucq, which reveals how the melting of the polar ice caps threatens the balance of the entire planet, and *Plastisapiens*, a virtual-reality experience that focuses on the relationship between human beings and the pollution caused by plastics. The animated short film *What Rhymes with Toxic* presents the disaster of water pollution as experienced by a turtle. The NFB also addresses environmental issues in its productions for *Ocean School*, an online learning experience offered to students throughout Canada.

Sustainable Development Goal 16 – Peace, Justice and Strong Institutions: In 2022–23, the NFB worked toward meeting its key commitments to equity, diversity and inclusion. On April 1, 2023, it launched its self-identification questionnaire for creators and partners. This questionnaire will allow the NFB to gather accurate data and help it to meet its commitments to become an organization that better represents Canadian society, while ensuring it takes a leadership role.

## **Innovation**

The NFB continued to innovate by working with new technologies and pushing the envelope of audiovisual storytelling, in particular with its *Oonduuulaaa* project, which explores the narrative possibilities of haptic technologies (devices that can transmit a wide range of vibrations to simulate the sensations felt by someone interacting directly with physical objects). Through the partnership formed with the D-BOX entertainment company, artists Katherine Melançon and Jean-François Clermont produced three interactive prototypes and presented them to the public during the Journées de la culture, a Quebec-wide arts and culture event. Over 50 people of various ages and from a variety of backgrounds tested the prototypes and shared their impressions, which confirmed the potential for using haptic technologies in narrative projects. Over the coming year, the NFB will be publishing articles to present the results of its research on haptic technologies to the creative community, and incorporating these technologies into its projects.

Also in 2022–23, the NFB continued to explore the new horizons opened up by the use of artificial intelligence (AI), in particular through neural radiance field (NeRF) technology, which applies AI to generate 3D representations of an object or a scene from a set of 2D images. This method involves capturing multiple 2D images of a scene from various angles and then using AI algorithms to produce a 3D representation of an object. This 3D object can then be used in a scene and visualized from any angle, even if that angle was not used in capturing the original 2D images. This new technology will expand the range of the NFB's creation tools and be used in its future projects.

## Key risks

The NFB obtained funding to stabilize its financial situation in 2022–23. This funding was essential in allowing the organization to refocus its priorities on its production and distribution mandate and plan its activities accordingly. In keeping with its strategy of active engagement with the community of key creators and partners, the NFB maintained a regular, highly active dialogue with these parties throughout the year, through official meetings, consultations and industry events, especially after the appointment of the new Commissioner, who took office on November 28, 2022.

To ensure cohesive, effective management, the NFB established an Operations Committee whose mission is to identify and resolve operational issues, ensure that the NFB’s priorities are aligned with its Strategic Plan and assess the feasibility of implementing these priorities with the human and financial resources available. This committee directly supports the Executive Committee, which consists of the Commissioner and other members of senior management.

## Results achieved

The following table shows, for Audiovisual Programming and Production, the results achieved, the performance indicators, the targets and the target dates for 2022–23, and the actual results for the three most recent fiscal years for which actual results are available.

Departmental results	Performance indicators	Target	Date to achieve target	2020–21 actual results	2021–22 actual results	2022–23 actual results
The National Film Board works reflect pan-Canadian perspectives	Percentage of works directed by filmmakers and artists from Quebec	32%– 45%	March 31, 2023	36%	42%	45%
	Percentage of works directed by filmmakers and artists from Ontario	14%– 21%	March 31, 2023	20%	17%	14%
	Percentage of works directed by filmmakers and artists from the Atlantic region	11%– 17%	March 31, 2023	10%	8%	11%
	Percentage of works directed by filmmakers and artists from the Canadian Prairies, Nunavut and the Northwest Territories	8%– 15%	March 31, 2023	18%	18%	17%



Departmental results	Performance indicators	Target	Date to achieve target	2020–21 actual results	2021–22 actual results	2022–23 actual results
	Percentage of works directed by filmmakers and artists from British Columbia and the Yukon	11%– 21%	March 31, 2023	15%	15%	14%
The National Film Board is a global centre of excellence in audiovisual production	Number of awards won at festivals/award ceremonies	100	March 31, 2023	108	151	99
The NFB supports Canadian industry talent and cultural diversity	Percentage of completed productions directed by emerging filmmakers and artists	25%	March 31, 2023	45%	35%	65%
	Percentage of completed productions directed by Indigenous filmmakers and artists <sup>1</sup>	15%	March 31, 2023	8%	26%	6%
	Percentage of completed productions directed by women <sup>2</sup>	50%	March 31, 2023	40%	54%	65%

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>i</sup>

<sup>1</sup> The result for this indicator is 9% below the target of 15%. Even though there were fewer films completed by Indigenous creators, the percentage of ongoing productions by Indigenous filmmakers in 2022–23 was 17% and 14% of production spending went to Indigenous productions.

<sup>2</sup> The method used to present the data for this indicator was modified for the results for fiscal year 2021–22. The term “women” designates a category comprising: 1) works directed entirely by a woman or a team of women; 2) teams on which the representation of women is greater than or equal to that of men (that is, 50% or higher). In some cases, the data compiled do not total 100%, because some results were not coded.

## Budgetary financial resources (dollars)

The following table shows, for Audiovisual Programming and Production, budgetary spending for 2022–23, as well as actual spending for that year.

	2022–23 Main Estimates	2022–23 planned spending	2022–23 total authorities available for use	2022–23 actual spending (authorities used)	2022–23 difference (actual spending minus planned spending)
Main Estimates	34,973,394	34,688,322	39,150,429	38,377,459	3,689,137
Revolving Fund	-	1,931,202	6,829,840	193	(1,931,009)
<b>TOTAL</b>	<b>34,973,394</b>	<b>36,619,524</b>	<b>45,980,269</b>	<b>38,377,652</b>	<b>1,758,128</b>

The increase in actual spending versus planned spending in Audiovisual Programming and Production is mostly due to funds carried-in from prior year, as well as funds received for critical operating requirements. Spending also includes retroactive payments for the increase in executives' salaries.

Funding for technology investments was drawn from the Main authorities, therefore no drawdowns from the revolving fund were required for capital acquisitions.

Financial, human resources and performance information for the NFB's program inventory is available in [GC InfoBase](#).<sup>ii</sup>

## Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources that the department needed to fulfill this core responsibility for 2022–23.

In addition to the 151 full-time equivalents dedicated to the core responsibility of *Audiovisual Programming and Production* (including executive producers, producers, line producers and other studio members who support creators and their works), 159 full-time equivalents are dedicated to the core responsibility of *Content Accessibility and Audience Engagement*. The work done by these people also is central to the NFB's mandate and is described in more detail in the "Human resources" section for this core responsibility.

2022–23 planned full-time equivalents	2022–23 actual full-time equivalents	2022–23 difference (actual full-time equivalents minus planned full-time equivalents)
154	151	(6)

The decrease in the number of full-time equivalents dedicated to the core responsibility of *Audiovisual Programming and Production* reflects the changes in the programming structure and the time required to recruit employees to implement them.

The new structure will enable the NFB to define its strategic vision for programming, cover its territory more effectively, develop regional talent and enhance expertise in its studios.

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>iii</sup>

## Content Accessibility and Audience Engagement

### Description

The National Film Board strives to ensure that Canadians from all regions have access to its works across a range of formats. Understanding audiences and their consumption habits, making content available on a variety of platforms, and calling attention to National Film Board productions are thus intrinsic to the organization’s mandate. The National Film Board has a rich collection of over 13,000 titles that constitutes an essential component of Canada’s cultural heritage. Preserving these works for the enjoyment of Canadians and people around the world, both today and in the future, falls under the mandate conferred to the National Film Board under the *National Film Act*.

### Results

#### **Reinvent the NFB’s marketing, presentation and distribution methods**

This year, the NFB continued to adopt new marketing and distribution strategies to fulfil its commitment to reach more audiences, in Canada and worldwide, and to encourage them to engage more with its works based on their areas of interest. These strategies were carried out through both online and in-person initiatives. Online, the strategy of promoting the NFB’s works on its free viewing space, [nfb.ca/onf.ca](#), and on social media was productive. Facing stiff competition from other content offered to Canadian audiences and the other platforms on which they can access it, [nfb.ca/onf.ca](#) put in a successful showing, achieving 2.2 million views in Canada—its best result since 2015–16, not counting the period of the pandemic. The animated film series *Magic Caresses*, with over 30,000 views, and the documentary feature *Star Wars Kid: The Rise of the Digital Shadows*, with close to 35,000, especially captured the interest of online audiences. They also showed up in large numbers on the NFB’s social media channels, which had over 1.1 million

subscribers in 2022–23. The NFB expanded its strategy of releasing complete works on [nfb.ca/onf.ca](http://nfb.ca/onf.ca) and social media simultaneously by presenting films on Instagram for the first time this year. Thanks to this distribution approach, the animated short films produced in the 2022 edition of Hothouse and released on Instagram enjoyed high visibility with its target audience: young people. This success contributed to a 298% increase in the number of views on Instagram compared with the year before. Effective promotion of the NFB’s works on [nfb.ca/onf.ca](http://nfb.ca/onf.ca) and social media enabled them to reach the online audience more quickly and easily.

The NFB also explored the possibilities of publishing thematic playlists targeting specific audiences on several distribution platforms at once. This strategy allows the NFB to present several works simultaneously, increase their visibility and attract new audiences by leveraging their interest in the chosen themes. Thus, in 2022–23, the NFB released a playlist of three short films set in Indigenous communities in the Canadian north: *Evan’s Drum*, *Nalujuk Night* and *Arctic Song*. This playlist was released on multiple social-media platforms, including Facebook, and successfully engaged many audiences.

In 2022–23, the NFB also signed agreements with several other distribution platforms, such as Tubi, Docuseek, Kanopy and Indieflix. These new partnerships enabled the NFB to reach wider audiences, especially outside of Canada, and generated over 3 million views. At the same time, the NFB maintained its partnerships with major distribution platforms such as Amazon and Google (YouTube), which yielded substantial distribution revenues. In total, as of March 31, 2023, the NFB had nearly 300 active distribution agreements.

With regard to in-person public screenings of NFB works, the number of people attending increased by 407% in Canada and 152% worldwide, reflecting a return to in-person viewing after the COVID-19 years. This substantial increase was also stimulated by the NFB’s participation in a number of major public events in 2022–23, including the Journées de la culture, the 15th United Nations Biodiversity Conference (COP15) in Montreal, and Nuit Blanche at the Montréal en Lumière festival. The activities offered by the NFB at these events allowed the agency to showcase itself to the public in Montreal and to the city’s visitors, while reaching wider audiences. This year also saw theatrical releases of several NFB feature-length films: *Beyond Paper*, *Dear Audrey*, *Waiting for Raif*, *Ever Deadly*, *To Kill a Tiger*, *The Secret Order* and *The Colour of Ink*. These last two titles achieved notable success: *The Secret Order*, by Acadian director Phil Comeau, and *The Colour of Ink*, by Brian D. Johnson, had theatrical runs of five and nine weeks, respectively, and both films generated substantial revenues. These results are all the more remarkable given that competition among movie-theatre operators is tight and their industry in general is still in fragile shape following the pandemic.

In another initiative, to develop its ability to collect data and thus better understand and reach its audiences, the NFB achieved great progress in transitioning its web platforms, mobile applications and smart-TV applications from Google Analytics Universal (UA) to Google Analytics 4 (GA4). This project comprises two phases. The first consists in determining what information is required

by the NFB’s various teams (for example, the information required for marketing activities, government accountability, and to analyze the user experience in order to improve the functionality of NFB websites). The second phase is the technical implementation of GA4. The first strategic phase, requiring numerous consultations in-house, was in the process of being completed as of March 31, 2023. Until this transition was completed, the Marketing team made media buys that ensured the online releases of NFB works targeted specific audiences. The buys also provide data that can be used to measure the success of advertising campaigns and adjust them if necessary. Once the NFB has finished implementing GA4, it will be able to analyze the data from media campaigns in greater depth and detail—thereby making them more effective—and reach its audiences more successfully.

### **Renew the NFB’s digital platforms**

Over the past fiscal year, the NFB continued to gradually renew its digital platforms, a process it began a few years ago. In February 2023, it launched the new version of its NFB Archives site, where members of the Canadian audiovisual and non-theatrical sectors can access footage in high resolution. In addition to a more attractive appearance and greater ease of use, the new site offers many other improvements: a new, optimized search engine with a wide range of filters for accelerating and refining searches; the ability to download time-coded sequences with a single click; a new video player with optimized navigation tools; functionality for estimating prices for selected archival footage; and much more. As the result of these improvements in the site’s functionality, its number of users has nearly tripled.

The NFB also developed a plan for renewing its [nfb.ca/onf.ca](http://nfb.ca/onf.ca) screening room, with an emphasis on optimizing the user experience to offer the Canadian public a quality of experience that meets industry standards. The NFB analyzed users’ needs so that it could meet them more effectively. One of the steps in the plan for improving the user experience is to assemble all of the content related to a given work in one place so that users can better understand it and discover it in different ways. Another initiative in the plan is to create a modifiable page containing up-to-date information on the progress of current projects. The implementation of the plan for renewing [nfb.ca/onf.ca](http://nfb.ca/onf.ca) began in 2022–23 and, once completed, will make this viewing space the NFB’s flagship digital destination.

### **Roll out the NFB’s new educational strategy**

In 2022–23, the NFB continued to enhance its free educational offering by improving the selection of mini-lessons available in the Education section of the [nfb.ca/onf.ca](http://nfb.ca/onf.ca) site, a destination that’s highly prized by teachers. The publication of mini-lessons was aligned with the releases of the works to which they relate and coordinated with current events. This new strategy for presenting mini-lessons and educational blog posts has enabled the NFB to reach more teachers with more resources and to maintain a high level of engagement on their part. In total, the mini-lessons generated nearly 80,000 page views, an increase of 13% over the year before.

In addition, in May 2022 the NFB launched a new online learning program called *Media School*, consisting of 11 easy-to-use modules that enable teachers in Canada to teach their students the steps involved in producing a digital story. Accessible on the NFB’s CAMPUS education portal, *Media School* was developed by education experts who drew on the NFB’s 80 years of leadership in creating audiovisual works and teaching resources.

In July 2022, the NFB unveiled a new version of another major NFB educational platform, *Ocean School*. The new version is user-friendly and accessible: it no longer requires users to create a user ID and password, and almost all of its content has been adapted for mobile devices. In addition to these technical improvements, the platform’s content has been enhanced by the addition of three collections about plastic pollution in oceans and streams. These collections were developed in collaboration with the University of Toronto and explore the key concepts of pollution, sustainability, ecosystems and scientific inquiry. Over 252,000 students and teachers accessed this cutting-edge content on the world of ocean science and culture in 2022–23—a 48% increase over the year before.

Lastly, work continues on the *Indigenous Voices* learning program, which presents the history and culture of Canada’s Indigenous Peoples from an Indigenous perspective. An initial edit of five modules in English was completed, as were the interactive activities for a sixth module that will be released in 2023–24.

### **Conservation and preservation**

The NFB finished digitizing its active collection in 2021–22 and continued the work of digitizing its inactive collection in 2022–23. As of March 31, 2023, 76% of the works in the entire collection had been digitized. In addition, the NFB continued restoring the image component of the digitized films in its active collection so that they will be preserved and remain accessible to Canadians now and in future. The NFB also developed a new program indicator to measure the number of works to which this process has been applied. Thanks to the efforts of the NFB’s conservation team, the image component of 194 films was restored over the past fiscal year.

In 2022, the NFB conservation team’s expertise led to a special partnership with the National Centre for Truth and Reconciliation. Under this partnership, the NFB is converting the videos of Survivors’ statements and other original audiovisual content recorded at the Truth and Reconciliation Commission hearings into formats suitable for archiving and for posting on the web. As of March 31, 2023, the NFB had converted and delivered nearly 690 hours of content to the Centre. In total, some 7000 statements and more than 1,500 hours of content will be preserved through this project.

### **Gender-based analysis plus**

Respect for equity, diversity and inclusion is a fundamental value at the NFB. Year after year, the agency maintains its commitments to redefine its relationships with Indigenous

Peoples, promote gender parity and support official-language minority communities, Black and racialized communities, 2SLGBTQI+ communities, people with disabilities and other underrepresented communities. The year 2022–23 was no exception. Here are a few examples of initiatives that the NFB took in this regard.

- To mark Black History Month, the NFB presented a number of rewarding activities on the theme “Creating to Express Yourself: A Spotlight on the Process of Creating a Work at the NFB,” including a panel discussion with Black directors, professional-development sessions, and interviews with Black filmmakers who work with the NFB. Designed to provide insight into the experience of Black creators, these activities were supported by community and public-library screenings and by the presentation of a playlist of 30 films by filmmakers from or allied with Black communities, free of charge online at [nfb.ca/onf.ca](https://nfb.ca/onf.ca).<sup>3</sup>
- The NFB organized a tour of *This Is Not a Ceremony*, a virtual-reality experience by Niitsitapi writer and director Ahnahksipiitaa (Colin Van Loon). The tour brought the experience to 13 cities and six Indigenous communities in Canada and the United States, thus giving more people the chance to discover this powerful, cinematic work that explores the darker side of living life in Canada while Indigenous.
- To celebrate Asian Heritage Month, the NFB added two films to its extensive collection of works online: *love, amma*, by Prajwala Dixit, and *A Passage Beyond Fortune*, by Weiye Su, the latter a world premiere. Also, on May 10 and 17, animation filmmakers from Asian backgrounds participated in virtual conversations on the NFB’s YouTube channel.
- On the occasion of Pride Month, the NFB presented Sean Horlor and Steve J. Adams’ award-winning documentary feature *Someone Like Me* online. This work is now a permanent part of the NFB’s impressive 2SLGBTQI+<sup>4</sup> channel, which offers a selection of films exploring the multitude of 2SLGBTQI+ realities and experiences in Canada and other countries.

## **United Nations 2030 Agenda for Sustainable Development and Sustainable Development Goals**

The NFB subscribes to the various principles set out in the United Nations 2030 Agenda for Sustainable Development and to its sustainable development goals. In 2022–23, the agency contributed to the following of these goals in particular.

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<sup>3</sup> <https://www.nfb.ca/channels/black-communities-canada/>

<sup>4</sup> <https://www.nfb.ca/channels/lgbtq2/>



Sustainable Development Goal 4 – Quality Education: The NFB continued to offer Canada’s teachers relevant, high-quality teaching resources in both official languages, both through paid subscriptions to its educational portal, CAMPUS, and through free teaching tools accessible in the Education section of [nfb.ca/onf.ca](http://nfb.ca/onf.ca) and on the *Media School* and *Ocean School* online platforms. The content of *Ocean School* raises students’ awareness of the need to preserve the world’s oceans and thus also contributes directly to Sustainable Development Goal 14: Conserve and sustainably use the oceans, seas and marine resources for sustainable development. In general, the educational content offered addresses several sustainable development objectives, such as climate action (Sustainable Development Goal 13) and conflict resolution (Sustainable Development Goal 16 – Peace, justice and strong institutions).

Sustainable Development Goal 10 – Reduced Inequalities: In 2022–23, the NFB continued to offer activities spotlighting communities that are systematically underrepresented in the media landscape, in particular in conjunction with events such as Asian Heritage Month, Pride Month and National Indigenous History Month. To ensure that these marginalized voices resonate loud and strong across Canada, the NFB continuously updates its [nfb.ca/onf.ca](http://nfb.ca/onf.ca) thematic playlists, which present the lived experience of these groups to the Canadian public as a whole.

## **Innovation**

In 2022–23, the NFB tested a new strategy for marketing its works: shortening the timelines for releasing new titles in order to make them accessible to the many online audiences as quickly as possible. Thus, the documentary *Unspoken Tears (Trauma Through Words)* was released on the NFB CAMPUS educational platform immediately after its premiere at the Rendez-vous Québec Cinéma festival. The capsules and modules developed by the NFB Education team on the basis of this work quickly became professional development resources for teachers. Shortly thereafter, the film was released on [nfb.ca/onf.ca](http://nfb.ca/onf.ca), where it could successfully reach the entire Canadian public.

While continuing to revisit traditional distribution methods to expand the range of its marketing approaches in a world where business models are changing rapidly, the NFB also explored new distribution channels for innovative technologies and the revenue potential of these channels. For example, in 2022–23, an adapted version of the powerful virtual-reality production *The Book of Distance*, by Randall Okita, was made available on the Pico and Meta (Oculus) distribution platforms for VR works. Another NFB VR project, *The Orchid and the Bee*, was transformed into an immersive experience and presented at the Biosphere.



## Key risks

This year, the risk associated with a decline in distribution revenues did not materialize: 2022–23 distribution revenues exceeded forecasts. One reason they did so was the success of sales in the education market and the revenues realized from contracts with distribution platforms such as Tubi, Amazon and Google (YouTube). Another reason is that the effects of the pandemic, which reduced revenues in preceding years, were gradually receding.

However, the risk associated with a lack of cohesive, effective management in general and rigorous distribution planning in particular is still present. In order to distribute a wide variety of works targeting the NFB’s wide variety of audiences, customized marketing approaches are necessary, which increases staff workload and reduces the NFB’s performance in reaching audiences. This risk is aggravated by current conditions in the audiovisual industry, in which the proliferation of distribution platforms and online content is making it harder and harder to reach the public. The NFB’s integration of production and distribution into a single branch in September 2022 will partly alleviate this risk by strengthening cohesion within the organization. In addition, the Operations Committee, formed in 2022–23, is helping to allocate human and financial resources in better keeping with the priorities of the agency as a whole, so that they can be implemented within realistic time frames (for more details, see the “Internal services” section of this report). However, the lack of adequate resources to establish and maintain an active strategic watch limits the NFB’s ability to reach audiences in today’s highly competitive audiovisual environment.

## Results achieved

The following table shows, for *Content Accessibility and Audience Engagement*, the results achieved, the performance indicators, the targets and the target dates for 2022–23, and the actual results for the three most recent fiscal years for which actual results are available.

Departmental results	Performance indicators	Target	Date to achieve target	2020–21 actual results	2021–22 actual results	2022–23 actual results
The NFB works are accessible on digital platforms	Number of titles offered online	5,900	March 31, 2023	5,388	5,737	5,915
The NFB works are viewed around the world	Number of views of NFB works	55,000,000	March 31, 2023	72,757,041	64,059,352	59,348,229
	Percentage of Canadians who confirm having watched an NFB production in the last year	20%	March 31, 2023	Not available	31%	Not available

Departmental results	Performance indicators	Target	Date to achieve target	2020–21 actual results	2021–22 actual results	2022–23 actual results
The NFB forges relationships with its online audiences	Number of interactions between the NFB and its online audiences	10,000,000	March 31, 2023	17,418,201	12,534,943	12,324,680
The NFB works are preserved and their longevity assured for future generations	Percentage of digitized works in the active collection	99.9%	March 31, 2023	99.9%	99.9%	99.9%
	Percentage of digitized works in the total collection <sup>5</sup>	86%	March 31, 2023	85%	73%	76%

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>iv</sup>

### Budgetary financial resources (dollars)

The following table shows, for *Content Accessibility and Audience Engagement*, budgetary spending for 2022–23, as well as actual spending for that year.

	2022–23 Main Estimates	2022–23 planned spending	2022–23 total authorities available for use	2022–23 actual spending (authorities used)	2022–23 difference (actual spending minus planned spending)
Main Estimates	20,244,162	19,656,234	24,586,832	23,332,571	3,676,337
Revolving fund	-	626,336	3,994,812	(43,106)	(669,442)
<b>TOTAL</b>	<b>20,244,162</b>	<b>20,282,570</b>	<b>28,581,644</b>	<b>23,289,465</b>	<b>3,006,895</b>

The increase in actual spending versus planned spending for this core responsibility is due to activities related to film launch and distribution gradually returning to pre-pandemic levels, as well as funds received for critical operating requirements. Spending also includes retroactive payments for the increase in executives’ salaries.

Funding for technology investments was drawn from the Main authorities, therefore no drawdowns

<sup>5</sup> Note that starting in fiscal year 2021–22, a different method is being used to calculate the results for this indicator. From now on, a title that needs to be digitized more than once (for technical reasons) will be counted only once, as opposed to each time it is digitized, which was previously the case. Therefore the results for this indicator have been revised downward and now represent the actual percentage of the total collection that has been digitized to date.

from the revolving fund were required for capital acquisitions.

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>v</sup>

## Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources the department needed to fulfill this core responsibility for 2022–23.

Just like the work of the 151 full-time equivalents dedicated to the core responsibility of *Audiovisual Programming and Production*, the work done by the 159 full-time equivalents dedicated to the core responsibility of *Content Accessibility and Audience Engagement* is central to the NFB’s mandate. These people and teams promote the NFB’s works and extend their reach, in addition to preserving them for future generations.

2022–23 planned full-time equivalents	2022–23 actual full-time equivalents	2022–23 difference (actual full-time equivalents minus planned full-time equivalents)
157	159	2

The increase in resources dedicated to the core responsibility of *Content Accessibility and Audience Engagement* was due in particular to the increased needs for preparing deliverables for digital distribution as well as for activities related to releasing works.

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>vi</sup>

## Internal services

### Description

Internal services are those groups of related activities and resources that the federal government considers to be services in support of programs and/or required to meet corporate obligations of an organization. Internal services refers to the activities and resources of the 10 distinct service categories that support program delivery in the organization, regardless of the internal services delivery model in a department. The 10 service categories are:

- ▶ acquisition management services
- ▶ communication services
- ▶ financial management services
- ▶ human resources management services
- ▶ information management services

- ▶ information technology services
- ▶ legal services
- ▶ material management services
- ▶ management and oversight services
- ▶ real property management services

## Results

### **Improved governance and planning processes**

Following an evaluation of its operational and financial activities that resulted in a set of findings and recommendations, the NFB made changes in its structure to align its resources with its institutional priorities. This new structure also responds to Pillar 1 of the NFB’s 2020–23 Strategic Plan, which deals with renewing the NFB’s programming approach and the NFB experience.

With the goal of developing collaborative, cross-functional working methods focused on production and distribution—two activities that are central to the NFB’s mandate—the NFB integrated its programming, creation, distribution and marketing functions into a single branch. In addition to reinforcing shared objectives, this new administrative unit lets creators benefit from the expertise of the NFB’s teams in every phase of producing their works and through to distribution, receiving support from idea to screen.

In addition, to position itself in the digital universe and be able to respond to changes in technology, distribution platforms and ways of consuming audiovisual products, the NFB has formed a new branch devoted entirely to technology. Technological considerations are thus fully integrated into the NFB’s strategic decisions and central to all the steps involved in producing the NFB’s works.

Because finance and administration represent another sensitive area at the NFB, its expertise in finance, administration, purchasing and documentation management has now been combined into a single branch to provide better support for the activities that are central to the organization’s mandate: production and distribution.

In addition to making these structural changes, and with the goal of refocusing its priorities and activities on its principal mandate, the NFB has established an Operations Committee. This committee’s mission is to identify and resolve operational issues, to ensure that the organization’s priorities are aligned with its Strategic Plan, and to assess the feasibility of implementing them with the human and financial resources available. The Operations Committee thus responds to one of the recommendations from the evaluation of the NFB’s operational and financial activities and allows the Executive Committee to concentrate more on the NFB’s strategy.

### **An agent of change in matters of equity, diversity and inclusion**

The NFB continued to implement its objectives and commitments regarding equity, diversity and inclusion, begun in the preceding year. By drawing on the skills of its staff, the NFB developed a governance structure ready to be put in place upon the arrival of a new strategic leader for diversity, a position that was vacant for part of the year. One of the initiatives taken by the transition team was to increase the number of resource groups composed of staff who will act as support committees for the underrepresented groups while fulfilling the mandates that will be assigned to them by NFB management.

In 2022–23, the NFB also developed a confidential, non-mandatory self-identification form that, starting in early 2023–24, will be sent out to the filmmakers, artists and production-team members who collaborate with the NFB. The personal information collected on these forms will include data on Indigenous, racial and ethnic identity; disability status; gender identity and expression; belonging to the 2SLGBTQI+ community; and belonging to an official-language minority community. The people who agree to fill out this form will enable the organization to measure and report on the effects of its commitments regarding equity, diversity and inclusion, while the information provided will be treated confidentially. This initiative constitutes a decisive step toward reducing the systemic obstacles and inequalities faced by underrepresented groups. In conjunction with the launch of this form, a communication plan will be implemented to ensure that it's properly understood and to encourage buy-in. The first results obtained with it will be announced in the course of fiscal year 2024–25.

In parallel with this form, the NFB continued to plan steps to make its workforce representative of the diversity of Canada. In this spirit, the organization revised its strategy for attracting and retaining talent so as to target equity-seeking groups. For some years now, the human resources department has been targeting groups through which it can fill positions. The year 2022–23 also saw the start of a relationship with Indigenous Link; this collaboration gives the NFB a direct connection to Indigenous communities throughout Canada and will help it to achieve one of the main objectives of its Indigenous Action Plan: representational parity for Indigenous people in its workforce by 2025.

In keeping with its desire to be an open, egalitarian, diverse organization, the NFB also presented two training courses to all of its teams. The first, in fall 2022, dealt with unconscious bias as well as diversity and inclusion. This course was initially taken in fiscal year 2021–22 by several key people from Human Resources and senior management who are involved in the recruitment process. In 2022–23, this course was shared with the NFB's entire workforce. The second course, presented in February 2023, dealt with Indigenous professional learning. Designed to explore the truth before attempting Reconciliation, this course was directly related to the NFB Indigenous Relations and Community Engagement team's mandate to create a safe, humble workplace, in addition to meeting one of the 33 commitments in the NFB's ambitious Indigenous Action Plan.

In its 2020–23 Strategic Plan, the NFB commits itself to supporting the development of Canada’s official-language minority communities. In 2022–23, the organization participated in numerous initiatives regarding Canada’s linguistic duality. The NFB continued its involvement in the evaluation of the *Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada* and participated fully in the individual meetings at which this evaluation was conducted. Also, in connection with the modernization of the *Official Languages Act* (Bill C-13), the NFB participated in one of the public consultations held by the Government of Canada to develop its new action plan. This meeting was attended by a number of federal organizations, and its theme was “Appreciation of English and French: Arts and culture, youth, seniors, key institutions.”

### **Employee well-being and professional development of staff and collaborators**

The year 2022–23 saw the development of new initiatives in response to the recommendations of the NFB’s Workplace Quality of Life and Mental Health Committee. Among the various concerns raised by this committee, the problems related to workload are being addressed by the formation of the Operations Committee: a better evaluation of responsibilities is now done before new projects begin. In the course of this second year of its three-year mandate to promote a stimulating, healthy, respectful workplace, the committee conducted a pilot project to better equip managers who have to provide psychological support to employees. This project was well received and met the needs expressed. In 2023–24, a training course entitled “Workplace Mental Health: How Managers Should Respond” will be given to all managers and then adapted for all employees.

In connection with the *Act to amend the Canada Labour Code (harassment and violence)* and the updating of the NFB’s *Policy on the Prevention and Resolution of Workplace Harassment and Violence*, the NFB worked on the second part of a training program whose first part all employees had taken in 2021–22. The second part was presented in the form of a pilot project at the Toronto studio in 2022–23 and will be offered to all staff in the coming fiscal year.

The NFB also continued to carry out its integrated talent-management strategy, centred on its values and designed to instil a strong organizational culture. The work—which began in collaboration with a consulting firm in 2021–22—enabled the NFB to determine the skills and expected behaviours associated with the five values set out in the Strategic Plan. In 2022–23, the NFB selected the competency model that allows it to define these values and the related qualifications, in order to associate to each the relevant training and development requirements. The application of this component of the strategy will begin with management during the coming year. In parallel with its integrated talent-management strategy, the NFB is developing a new performance-management program. The first step of reviewing the program in order to determine the needs has been completed, and the program will be deployed during the coming fiscal year.

One of the other major undertakings this year concerned telework. To adapt to the new post-COVID reality, the NFB updated its policy to accommodate hybrid work models. In 2022–23, it

delved into this question further and conducted an in-depth exercise to determine the telework profile of every employee. Through discussions between managers and employees, along with information sessions, the foundations were laid before the policy came into force. In addition, to meet the new needs, a few workstations were de-personalized, collaboration areas were added and conversations were begun with Public Services and Procurement Canada to assess whether the NFB can release some space to accommodate partners from the cultural community. Because remote work is a matter of such great importance, it was also central to a thematic conversation about modernizing the way work is organized, in which managers and employees discussed this new reality, the tools and the work environment, and the needs of every person involved.

### **Technology Plan**

The NFB's 2021–25 Technology Plan, now in its second year of implementation, has several objectives. One of these is to provide uniform access to the NFB's infrastructure and services to all of its production studios, so that they can ingest data over a secure computer network in an entirely virtual, driveless environment (meaning that no physical hard drives have to change hands during production). Once the technology-access hubs (Montreal, Toronto, Vancouver and the conservation rooms) had been connected, the Winnipeg and Moncton studios were added to the network in 2022–23. These studios are now fully operational, and their workflows and processes have been harmonized with the hubs. The NFB thus continues to consolidate the work tools that were originally deployed quickly, on a small scale, during the pandemic, so as to place all of the studios on an equal footing and democratize access to the organization's services.

Also in relation to its Technology Plan, the NFB has been working on developing an information-management strategy that will enable the organization to base its decisions on reliable data. First, a set of technology tools, such as Google Analytics 4 and Power BI, was selected. The NFB will use these tools to measure and analyze data that will let it achieve its objectives. One of the next steps will be to develop a centralized portal for all of its dashboards. The implementation of this strategy will be facilitated by the NFB's new structure, because it integrates the supporting technologies for all parts of the organization and ensures shared technology practices are harmonized.

### **Contracts awarded to Indigenous businesses**

The NFB is a Phase 3 organization and is aiming to achieve the minimum 5% of the total value of the contracts it awards to Indigenous businesses target by the end of 2024–25. To meet this objective, the NFB took the following actions in fiscal year 2022–23:

- Analyzed the data on public contracts for the past four years to determine what percentage of contracts have historically been awarded to Indigenous businesses and to establish a strategy for each type of activity;



- Identified current-year contracts awarded to Indigenous businesses and their exceptions;
- Reviewed the various contracting instruments available through SSC and PSPC in order to identify Indigenous sources for commonly used goods and services;
- Added a supplier identifier to the financial system in order to monitor the awarding of contracts to Indigenous suppliers.

In 2023–24, the NFB plans to take further steps to achieve the minimum objective of 5%. Here are a few examples:

- Continue the discussions begun in 2022–23 with Indigenous Services Canada and the Treasury Board of Canada Secretariat so that NFB Indigenous suppliers (creative personnel) can qualify as Indigenous businesses even if they are not registered in the Government of Canada’s Indigenous Business Directory or included on a list of beneficiary firms for contracts for which final delivery is made in an area covered by a modern treaty or self-government agreement containing economic provisions;
- Continue to deploy the self-identification process for Indigenous businesspeople, among others, to improve the quality of the data;
- Develop tools and reports to monitor the quality of the data in the financial system, given that the information currently entered relates to transactions rather than to suppliers;
- Following the update of the NFB procurement policy in 2022–23, operationalize the processes related to Indigenous procurement and provide training on this subject to the employees concerned.

Also in 2022–23, all of the NFB’s delegated staff responsible for creating, modifying or approving purchases, including those made by acquisition card, as well as employees responsible for finance and public contracts, successfully took Canada School of Public Service courses COR 409 (“Indigenous Considerations in Procurement”) and COR 410 (“Procurement in the Nunavut Settlement Area”).



## Budgetary financial resources (dollars)

The following table shows, for internal services, budgetary spending for 2022–23, as well as actual spending for that year.

	2022–23 Main Estimates	2022–23 planned spending	2022–23 total authorities available for use	2022–23 actual spending (authorities used)	2022–23 difference (actual spending minus planned spending)
Main Estimates	10,430,890	10,430,890	11,663,005	10,731,370	300,480
Revolving fund	-	52,195	2,061,838	49,383	(2,812)
<b>TOTAL</b>	<b>10,430,890</b>	<b>10,483,085</b>	<b>13,724,843</b>	<b>10,780,753</b>	<b>297,668</b>

Actual spending is higher than planned results due to continued support for projects aimed at streamlining business processes and improving the organization’s compliance with government policies and directives. The increased level of expenditures was partly financed with funds received for critical operating requirements. Spending also includes retroactive payments for the increase in executives’ salaries.

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>vii</sup>

## Human resources (full-time equivalents)

The following table shows, in full-time equivalents, the human resources the department needed to fulfill this core responsibility for 2022–23.

2022–23 planned full-time equivalents	2022–23 actual full-time equivalents	2022–23 difference (actual full-time equivalents minus planned full-time equivalents)
73	71	(2)

The full-time equivalents dedicated to internal services decreased temporarily as a result of staff being hired to help renew and reinforce the teams, in particular to support the NFB’s operational processes and strengthen its compliance with government policies and directives.

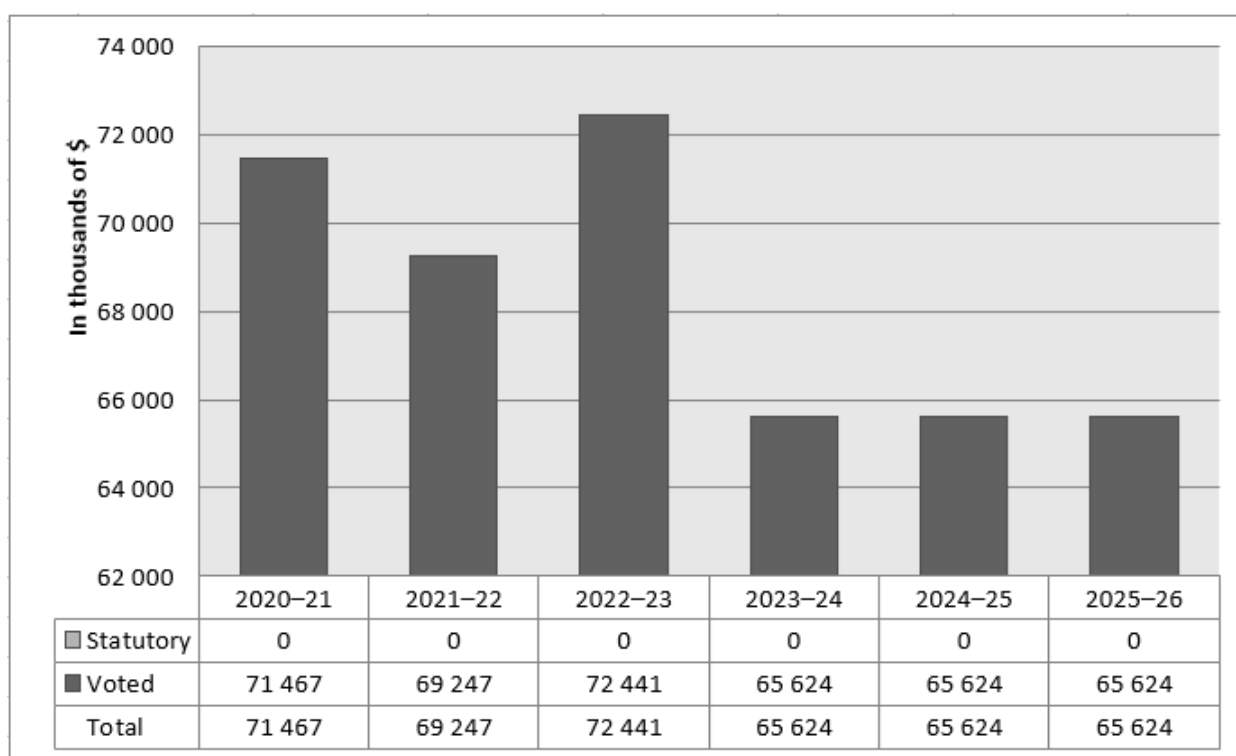
## Spending and human resources

### Spending

#### Spending 2020–21 to 2025–26

The following graph presents actual and planned (voted and statutory spending) over time.

The graph excludes spending financed from the NFB revolving fund. The NFB revolving fund is available to finance working capital and capital acquisitions and is reimbursed periodically from the Main voted authorities presented below.



The NFB received funding for the relocation of its headquarters in Montreal, which took place in 2019–20. \$14.4 million will be reimbursed via a reduction in the annual allocation to the NFB in the amount of \$1.2 million for 12 years, starting in 2020–21.

Expenditures include funding for critical operating requirements in 2020–21, 2021–22 and 2022–23, in actual spending amounts of \$4.7 million, \$5.1 million and \$5.3 million, respectively.

The repayment of the revolving fund for investments made in 2019–20 began in 2021–22 through a frozen allotment and is planned over five years. The frozen amount is \$1.7 million in 2021–22, \$1.5 million in 2022–23 and \$0.4 million for 2023–24 and future years.

Actual spending in 2022–23 is higher than the prior year, mainly due to salary increases and retroactive payments for the increase in executives' salaries.

## Budgetary performance summary for core responsibilities and internal services (dollars)

The “Budgetary performance summary for core responsibilities and internal services” table presents the budgetary financial resources allocated for the NFB’s core responsibilities and for internal services.

The NFB authorities include budgetary expenditures voted by Parliament on an annual basis.

The NFB has also been granted the use of a revolving fund (non-lapsing authority) for working capital and capital acquisitions. The fund is reimbursed through the voted authorities on a periodic basis as directed by the Treasury Board.

In line with its investment plan, the NFB is continuing to renew its technological equipment for audiovisual production and has completed the move and upgrade of its digitization and conservation facility. Financing for these major investments was drawn from the revolving fund in 2019–20 and from the Main authorities in the past three years.

Core responsibilities and internal services	2022–23 Main Estimates	2022–23 planned spending	2023–24 planned spending	2024–25 planned spending	2022–23 total authorities available for use	2020–21 actual spending (authorities used)	2021–22 actual spending (authorities used)	2022–23 actual spending (authorities used)
<b>Main voted authorities</b>								
Core responsibility <i>Audiovisual programming and production</i>	34,973,394	34,688,322	35,190,308	35,190,308	39,150,429	38,620,938	36,701,399	38,377,459
Core responsibility <i>Content accessibility and audience engagement</i>	20,244,162	19,656,234	19,391,305	19,391,305	24,586,832	21,960,486	21,402,328	23,332,571
<b>Subtotal</b>	<b>55,217,556</b>	<b>54,344,556</b>	<b>54,581,613</b>	<b>54,581,613</b>	<b>63,737,261</b>	<b>60,581,424</b>	<b>58,103,727</b>	<b>61,710,030</b>

Core responsibilities and internal services	2022–23 Main Estimates	2022–23 planned spending	2023–24 planned spending	2024–25 planned spending	2022–23 total authorities available for use	2020–21 actual spending (authorities used)	2021–22 actual spending (authorities used)	2022–23 actual spending (authorities used)
Internal services	10,430,890	10,430,890	11,042,592	11,042,592	11,663,005	10,885,122	11,143,384	10,731,370
<b>Total</b>	<b>65,648,446</b>	<b>64,775,446</b>	<b>65,624,205</b>	<b>65,624,205</b>	<b>75,400,266</b>	<b>71,466,546</b>	<b>69,247,111</b>	<b>72,441,400</b>
<b>Revolving fund authority</b>								
Core responsibility <i>Audiovisual programming and production</i>	-	1,931,202	1,575,000	1,466,000	6,829,840	2,123	11,203	193
Core responsibility <i>Content accessibility and audience engagement</i>	-	626,336	713,000	753,000	3,994,812	68,198	(10,552)	(43,106)
<b>Subtotal</b>	-	<b>2,557,537</b>	<b>2,288,000</b>	<b>2,219,000</b>	<b>10,824,652</b>	<b>70,321</b>	<b>651</b>	<b>(42,913)</b>
Internal services	-	52,195	229,000	321,000	2,061,838	213,055	88,938	49,383
<b>Total</b>	-	<b>2,609,732</b>	<b>2,517,000</b>	<b>2,540,000</b>	<b>12,886,490</b>	<b>283,376</b>	<b>89,589</b>	<b>6,470</b>
<b>Total authorities</b>								
Core responsibility <i>Audiovisual programming and production</i>	34,973,394	36,619,524	36,765,308	36,656,308	45,980,269	38,623,061	36,712,602	38,377,652
Core responsibility <i>Content accessibility and audience engagement</i>	20,244,162	20,282,570	20,104,305	20,144,305	28,581,644	22,028,684	21,391,776	23,289,465
<b>Subtotal</b>	<b>55,217,556</b>	<b>56,902,093</b>	<b>56,869,613</b>	<b>56,800,613</b>	<b>74,561,913</b>	<b>60,651,745</b>	<b>58,104,378</b>	<b>61,667,117</b>
Internal services	10,430,890	10,483,085	11,271,592	11,363,592	13,724,843	11,098,177	11,232,322	10,780,753
<b>Total</b>	<b>65,648,446</b>	<b>67,385,178</b>	<b>68,141,205</b>	<b>68,164,205</b>	<b>88,286,756</b>	<b>71,749,922</b>	<b>69,336,700</b>	<b>72,447,870</b>

Main Estimates and planned spending for 2022–23 include a reduction of \$1.2 million for the repayment of funds advanced for the relocation of the head office in Montreal. The reduction of \$1.2 million began in 2020–21 and is planned for 12 years, for a total repayment amount of \$14.4 million. The NFB headquarters relocation project took place mostly in 2018–19 and 2019–20.

Main voted authorities available for use in 2022–23 total \$75.4 million and include \$5.3 million in funding for critical operating requirements, as confirmed in the supplementary budget allocation, as well as a \$2.4 million carry-in from prior year. Main voted authorities available for use in 2022–23 include a frozen allotment in the amount of \$1.5 million that has been applied to the repayment of the revolving fund for capital investments made in 2019–20.

In 2022–23, actual spending from Main authorities totals \$72.4 million and is higher than prior year, mainly due to retroactive payments for Executive salary economic increase.

The NFB was able to fund investments for 2022–23 at \$0.6 million, 2021–22 at \$1.7 million and for 2020–21 at \$5.3 million through critical operating requirements funding, as well as cost reductions and operations savings resulting from the slowdown during the pandemic. In 2019–20, expenses related to the investment plan amounted to \$5.0 million, of which \$4.3 million was financed through the revolving fund mechanism, allowing for repayment of these capital acquisitions over five years. In 2022–23, a repayment of \$1.5 million was applied through a frozen allotment of Main voted authorities.

## Human resources

The “Human resources summary for core responsibilities and internal services” table presents the full-time equivalents (FTEs) allocated to each of the NFB’s core responsibilities and to internal services.

### Human resources summary for core responsibilities and internal services

Core responsibilities and internal services	2020–21 actual full-time equivalents	2021–22 actual full-time equivalents	2022–23 planned full-time equivalents	2022–23 actual full-time equivalents	2023–24 planned full-time equivalents	2024–25 planned full-time equivalents
Core responsibility <i>Audiovisual programming and production</i>	158	157	154	151	158	158
Core responsibility <i>Content accessibility and audience engagement</i>	154	155	157	159	157	157
<b>Subtotal</b>	<b>312</b>	<b>312</b>	<b>311</b>	<b>310</b>	<b>315</b>	<b>315</b>
Internal services	75	75	73	71	73	73
<b>Total</b>	<b>387</b>	<b>387</b>	<b>384</b>	<b>381</b>	<b>388</b>	<b>388</b>

The human resources dedicated to core responsibilities and internal services have remained relatively stable since 2020–21.

The reduction in human resources allocated to audiovisual production in 2022–23 reflects the changes in the programming structure and the time required to recruit people to implement them. The new structure will enable the NFB to define its strategic vision for programming, cover its territory more effectively, develop regional talent and enhance expertise in its studios.

The increase in the human resources dedicated to the core responsibility of *Content Accessibility and Audience Engagement* is due in particular to the increased needs for preparing deliverables for digital distribution as well as for the activities involved in releasing works.

The full-time equivalents dedicated to internal services decreased temporarily as a result of staff being hired to help renew and reinforce the teams, in particular to support the NFB’s operational processes and strengthen its compliance with government policies and directives.

## Expenditures by vote

For information on the NFB’s organizational voted and statutory expenditures, consult the [Public Accounts of Canada](#).<sup>viii</sup>

## Government of Canada spending and activities

Information on the alignment of the NFB’s spending with Government of Canada’s spending and activities is available in [GC InfoBase](#).<sup>ix</sup>

## Financial statements and financial statements highlights

### Financial statements

The NFB’s financial statements (unaudited) for the year ended March 31, 2023, are available on the [department’s website](#)<sup>x</sup>.

### Financial statement highlights

Condensed Statement of Operations (unaudited) for the year ended March 31, 2023 (dollars)

Financial information	2022–23 planned results	2022–23 actual results	2021–22 actual results	Difference (2022–23 actual results minus 2022–23 planned results)	Difference (2022–23 actual results minus 2021–22 actual results)
Total expenses	72,535,000	77,994,000	77,046,000	5,459,000	948,000
Total revenues	4,206,000	4,232,000	6,074,000	26,000	(1,842,000)
Net cost of operations before government funding and transfers	68,329,000	73,762,000	70,972,000	5,433,000	2,790,000

### Revenues

Revenues projected and recorded in 2022–23 were lower than those for the preceding year, because of reduced receipts from partnerships on projects.

### Expenses

Expenses are stated using the accrual accounting method.

The difference between the actual results in 2022–23 and the forecast results can be attributed mainly to the funds received in 2022–23 for critical operating requirements, in the amount of \$5,298,000.

The increase compared with the preceding year comes in particular from a carryover of funds for spending on programming and on annual salary revisions, while amortization expenses were lower.

The 2022–23 planned results information is provided in the [NFB’s Future-Oriented Statement of Operations and Notes 2022–23](#)<sup>xi</sup>.

Condensed Statement of Financial Position (unaudited) as of March 31, 2023 (dollars)

Financial information	2022–23	2021–22	Difference (2022–23 minus 2021–22)
Total net liabilities	13,869,000	14,820,000	(951,000)
Total net financial assets	6,005,000	5,795,000	210,000
Departmental net debt	7,864,000	9,025,000	(1,161,000)
Total non-financial assets	22,401,000	24,883,000	(2,482,000)
Departmental net financial position	14,537,000	15,858,000	(1,321,000)

The decrease in total net liabilities resulted mainly from the reduction in the provisions for future salary revisions and benefits.

The increase in total net financial assets resulted mainly from the increase in the amount receivable from the Treasury.

The departmental debt represents the difference between total net liabilities and total net financial assets.

The decrease in total non-financial assets was due to amortization of the capital assets acquired under the investment plan.

The departmental net financial position decreased mainly as the result of the amortization of capital assets.

The 2022–23 planned results information is provided in the [NFB’s Future-Oriented Statement of Operations and Notes 2022–23](#)<sup>xii</sup>.



## Corporate information

### Organizational profile

**Appropriate minister[s]:** The Honourable Pascale St-Onge, P.C., M.P., Minister of Canadian Heritage

**Institutional head:** Suzanne Guèvremont, Government Film Commissioner and Chairperson of the National Film Board

**Ministerial portfolio:** Canadian Heritage

**Enabling instrument[s]:** [National Film Act<sup>xiii</sup>](#), R.S.C., c. N-8

**Year of incorporation / commencement:** 1939

**Other:** The NFB Board of Trustees is composed of eight members: the Government Film Commissioner, who acts as the Board’s chairperson, the Executive Director of Telefilm Canada (ex-officio member) and six other members appointed by the Governor in Council. With the exception of the Commissioner and Executive Director of Telefilm Canada, Board members serve three-year terms. The Board’s primary role is to define the NFB’s broad strategic directions and monitor its results. It approves its strategic plans and budgets, among other items.

### Raison d’être, mandate and role: who we are and what we do

“Raison d’être, mandate and role: who we are and what we do” is available on the [NFB’s website<sup>xiv</sup>](#).

For more information on the department’s organizational mandate letter commitments, see the [Minister’s mandate letter<sup>xv</sup>](#).

### Operating context

Information on the operating context is available on the [NFB’s website<sup>xvi</sup>](#).

## Reporting framework

The NFB’s departmental results framework and program inventory of record for 2022–23 are shown below.

<b>DEPARTMENTAL RESULTS FRAMEWORK</b>	<b>Core Responsibility 1 : Audiovisual programming and production</b>		<b>Core Responsibility 2: Content accessibility and audience engagement</b>		<b>INTERNAL SERVICES</b>	
	<b>Departmental Result : The National Film Board works reflect pan-Canadian perspectives</b>	Indicator : Percentage of works directed by filmmakers and artists from Quebec	<b>Departmental Result:</b> The National Film Board works are accessible on digital platforms	Indicator: Number of titles offered online		
		Indicator : Percentage of works directed by filmmakers and artists from Ontario		<b>Departmental Result:</b> The National Film Board works are viewed around the world		Indicator: Number of views of National Film Board works
		Indicator: Percentage of works directed by filmmakers and artists from the Atlantic region				Indicator: Percentage of Canadians who confirm having watched a National Film Board production in the last year
		Indicator: Percentage of works directed by filmmakers and artists from the Canadian Prairies, Nunavut and the Northwest Territories				Indicateur: Number of interactions between the National Film Board and its online audiences
		Indicator: Percentage of works directed by filmmakers and artists from British Columbia and the Yukon				Indicator: Percentage of digitized works in the active collection
	<b>Departmental Result: The National Film Board is a global centre of excellence in audiovisual production</b>	Indicator: Number of awards won at festivals/awards ceremonies	<b>Departmental Result:</b> The National Film Board forges relationships with its online audiences			<b>Departmental Result:</b> The National Film Board works are conserved and their longevity assured for future generations
	<b>Departmental Result: The National Film Board supports Canadian industry talent and cultural diversity</b>	Indicator: Percentage of completed productions directed by emerging filmmakers and artists				
		Indicator: Percentage of completed productions directed by Indigenous filmmakers and artists				
		Indicator: Percentage of completed productions directed by women				
<b>PROGRAM INVENTORY</b>	<b>Program: Audiovisual programming and production</b>		<b>Program: Distribution of works and audience engagement</b>			
			<b>Program: Promotion of works and National Film Board outreach</b>			
			<b>Program: Preservation, conservation and digitization of works</b>			

## Supporting information on the program inventory

Financial, human resources and performance information for the NFB’s program inventory is available in [GC InfoBase](#).<sup>xvii</sup>

## Supplementary information tables

The following supplementary information tables are available on the [NFB’s website](#)<sup>xviii</sup>:

- ▶ Reporting on Green Procurement
- ▶ Gender-based analysis plus
- ▶ United Nations 2030 Agenda and the Sustainable Development Goals

## Federal tax expenditures

The tax system can be used to achieve public policy objectives through the application of special measures such as low tax rates, exemptions, deductions, deferrals and credits. The Department of Finance Canada publishes cost estimates and projections for these measures each year in the [Report on Federal Tax Expenditures](#).<sup>xix</sup> This report also provides detailed background information on tax expenditures, including descriptions, objectives, historical information and references to related federal spending programs as well as evaluations and GBA Plus of tax expenditures.

## Organizational contact information

### Mailing address:

#### National Film Board of Canada

1501 De Bleury Street  
Montreal, QC  
Canada H3A 0H3

**Telephone:** 1-800-267-7710

**Email:** [reports@onf-nfb.gc.ca](mailto:reports@onf-nfb.gc.ca)

### Website(s):

[www.nfb.ca](http://www.nfb.ca)<sup>xx</sup>

[www.canada.ca/en/national-film-board.html](http://www.canada.ca/en/national-film-board.html)<sup>xxi</sup>

### Social Media

[www.facebook.com/nfb.ca](https://www.facebook.com/nfb.ca)<sup>xxii</sup>

[www.twitter.com/thenfb/](https://www.twitter.com/thenfb/)<sup>xxiii</sup>

[vimeo.com/thenfb](https://vimeo.com/thenfb)<sup>xxiv</sup>

[www.youtube.com/user/nfb](https://www.youtube.com/user/nfb)<sup>xxv</sup>

[www.instagram.com/onf\\_nfb/](https://www.instagram.com/onf_nfb/)<sup>xxvi</sup>

## Appendix: definitions

### **appropriation** (*crédit*)

Any authority of Parliament to pay money out of the Consolidated Revenue Fund.

### **budgetary expenditures** (*dépenses budgétaires*)

Operating and capital expenditures; transfer payments to other levels of government, organizations or individuals; and payments to Crown corporations.

### **core responsibility** (*responsabilité essentielle*)

An enduring function or role performed by a department. The intentions of the department with respect to a core responsibility are reflected in one or more related departmental results that the department seeks to contribute to or influence.

### **Departmental Plan** (*plan ministériel*)

A report on the plans and expected performance of an appropriated department over a 3-year period. Departmental Plans are usually tabled in Parliament each spring.

### **departmental priority** (*priorité*)

A plan or project that a department has chosen to focus and report on during the planning period. Priorities represent the things that are most important or what must be done first to support the achievement of the desired departmental results.

### **departmental result** (*résultat ministériel*)

A consequence or outcome that a department seeks to achieve. A departmental result is often outside departments' immediate control, but it should be influenced by program-level outcomes.

### **departmental result indicator** (*indicateur de résultat ministériel*)

A quantitative measure of progress on a departmental result.

### **departmental results framework** (*cadre ministériel des résultats*)

A framework that connects the department's core responsibilities to its departmental results and departmental result indicators.

### **Departmental Results Report** (*rapport sur les résultats ministériels*)

A report on a department's actual accomplishments against the plans, priorities and expected results set out in the corresponding Departmental Plan.

### **full-time equivalent** (*équivalent temps plein*)

A measure of the extent to which an employee represents a full person-year charge against a departmental budget. For a particular position, the full-time equivalent figure is the ratio of

number of hours the person actually works divided by the standard number of hours set out in the person's collective agreement.

**gender-based analysis plus (GBA Plus)** (*analyse comparative entre les sexes plus [ACS Plus]*)

An analytical tool used to support the development of responsive and inclusive policies, programs and other initiatives; and understand how factors such as sex, race, national and ethnic origin, Indigenous origin or identity, age, sexual orientation, socio-economic conditions, geography, culture and disability, impact experiences and outcomes, and can affect access to and experience of government programs.

**government-wide priorities** (*priorités pangouvernementales*)

For the purpose of the 2022–23 Departmental Results Report, government-wide priorities are the high-level themes outlining the government's agenda in the [November 23, 2021, Speech from the Throne](#): building a healthier today and tomorrow; growing a more resilient economy; bolder climate action; fighter harder for safer communities; standing up for diversity and inclusion; moving faster on the path to reconciliation; and fighting for a secure, just and equitable world.

**horizontal initiative** (*initiative horizontale*)

An initiative where two or more federal organizations are given funding to pursue a shared outcome, often linked to a government priority.

**non-budgetary expenditures** (*dépenses non budgétaires*)

Net outlays and receipts related to loans, investments and advances, which change the composition of the financial assets of the Government of Canada.

**performance** (*rendement*)

What an organization did with its resources to achieve its results, how well those results compare to what the organization intended to achieve, and how well lessons learned have been identified.

**performance indicator** (*indicateur de rendement*)

A qualitative or quantitative means of measuring an output or outcome, with the intention of gauging the performance of an organization, program, policy or initiative respecting expected results.

**performance reporting** (*production de rapports sur le rendement*)

The process of communicating evidence-based performance information. Performance reporting supports decision making, accountability and transparency.

**plan** (*plan*)

The articulation of strategic choices, which provides information on how an organization intends to achieve its priorities and associated results. Generally, a plan will explain the logic behind the strategies chosen and tend to focus on actions that lead to the expected result.

**planned spending** (*dépenses prévues*)

For Departmental Plans and Departmental Results Reports, planned spending refers to those amounts presented in Main Estimates.

A department is expected to be aware of the authorities that it has sought and received. The determination of planned spending is a departmental responsibility, and departments must be able to defend the expenditure and accrual numbers presented in their Departmental Plans and Departmental Results Reports.

**program** (*programme*)

Individual or groups of services, activities or combinations thereof that are managed together within the department and focus on a specific set of outputs, outcomes or service levels.

**program inventory** (*répertoire des programmes*)

Identifies all the department's programs and describes how resources are organized to contribute to the department's core responsibilities and results.

**result** (*résultat*)

A consequence attributed, in part, to an organization, policy, program or initiative. Results are not within the control of a single organization, policy, program or initiative; instead they are within the area of the organization's influence.

**Indigenous business** (*enterprise autochtones*)

For the purpose of the *Directive on the Management of Procurement Appendix E: Mandatory Procedures for Contracts Awarded to Indigenous Businesses* and the Government of Canada's commitment that a mandatory minimum target of 5% of the total value of contracts is awarded to Indigenous businesses, an organization that meets the definition and requirements as defined by the [Indigenous Business Directory](#).

**statutory expenditures** (*dépenses législatives*)

Expenditures that Parliament has approved through legislation other than appropriation acts. The legislation sets out the purpose of the expenditures and the terms and conditions under which they may be made.

**target** (*cible*)

A measurable performance or success level that an organization, program or initiative plans to achieve within a specified time period. Targets can be either quantitative or qualitative.

**voted expenditures** (*dépenses votées*)

Expenditures that Parliament approves annually through an appropriation act. The vote wording becomes the governing conditions under which these expenditures may be made.



## Endnotes

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- i. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- ii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- iii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- iv. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- v. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- vi. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- vii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- viii. Public Accounts of Canada, <http://www.tpsgc-pwgsc.gc.ca/recgen/cpc-pac/index-eng.html>
- ix. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- x. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xi. NFB Institutional Website, <https://www.canada.ca/en/national-film-board/corporate/publications/plans-reports/future-oriented-financial-statements.html>
- xii. NFB Institutional Website, <https://www.canada.ca/en/national-film-board/corporate/publications/plans-reports/future-oriented-financial-statements.html>
- xiii. Justice Law Website, <https://lois-laws.justice.gc.ca/eng/acts/n-8/page-1.html>
- xiv. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xv. Prime Minister’s Website, <https://www.pm.gc.ca/en/mandate-letters/2021/12/16/minister-canadian-heritage-mandate-letter>
- xvi. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xvii. GC InfoBase, <https://www.tbs-sct.gc.ca/ems-sgd/edb-bdd/index-eng.html#start>
- xviii. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xix. Report on Federal Tax Expenditures, <https://www.canada.ca/en/department-finance/services/publications/federal-tax-expenditures.html>
- xx. NFB Online Screening Room, <https://www.nfb.ca/>
- xxi. NFB Institutional Website, <https://www.canada.ca/en/national-film-board.html>
- xxii. NFB Facebook, <https://www.facebook.com/nfb.ca>
- xxiii. NFB Twitter, <http://www.twitter.com/thenfb/>
- xxiv. NFB Vimeo Channel, <https://vimeo.com/thenfb>
- xxv. NFB YouTube Channel, <https://www.youtube.com/user/nfb>
- xxvi. NFB Instagram, [https://www.instagram.com/onf\\_nfb/](https://www.instagram.com/onf_nfb/)