



NATIONAL
FILM BOARD
OF CANADA
ANNUAL REPORT
1998-1999





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Canada

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NATIONAL FILM BOARD OF CANADA
OFFICE NATIONAL DU FILM DU CANADA

Ottawa, 1999

The Honourable Sheila Copps
Minister of Canadian Heritage

Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, 1950, the Annual Report of the National Film Board of Canada for the period ending March 31, 1999.

The report also provides highlights of noteworthy events which occurred during the fiscal year.

Respectfully,

Sandra Macdonald
Government Film Commissioner
and Chairperson

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MANAGEMENT COMMITTEE

The National Film Board of Canada is a unique centre for the creation of audio-visual materials. Its mandate is to produce and distribute films and other audio-visual works intended for Canadian audiences and foreign markets, in order to increase viewers knowledge and understanding of the social and cultural realities of Canada.

Its films are produced in both official languages through its French and English Programs, by in-house and independent filmmakers across the country. The NFB maintains production facilities in Vancouver, Edmonton, Winnipeg, Toronto, Montreal, Moncton and Halifax.

The NFB has a network of distribution partners, the majority of which are public libraries, to provide access to NFB films and videos, thus ensuring the NFB's presence in all provinces and territories. NFB productions are often aired by conventional and specialty broadcasters alike, and Canadians can easily purchase NFB videos seven days a week, by calling its toll free-number. Internationally, the NFB has offices in London, Paris and New York.

The NFB is an integrated production and distribution organization, with an

extensive film collection, a conservation laboratory, post-production and research and development facilities located at its operational headquarters in Montreal. Its Government Relations service operates from Ottawa, while Corporate Affairs, Human Resources, Administration, Planning and Evaluation services are principally located in Montreal.

Sandra Macdonald

Government Film Commissioner and Chairperson

Barbara Janes

Director General, English Program

Doris Girard

Director General, French Program (until May 1999)

Maryse Charbonneau

Director, Administration

Lyette Doré

Director, Corporate Affairs

Guy Gauthier

Director, Human Resources

Joanne Leduc

Director, International Program

Claude Parent

Director, Planning, Program Evaluation and Audit

René Villeneuve

Director, Technical Services and Informatics

The Board of Trustees of the National Film Board of Canada consists of eight members. Six members represent the people of Canada. The seventh member is the Executive Director of Telefilm Canada. The Government Film Commissioner acts as Chairperson of the Board.

There were a number of changes in the composition of the Board during the period covered by this annual report. On September 3, 1998, Michelle Courchesne resigned in order to accept an appointment to the Canadian Broadcasting Corporation's Board of Directors. On October 23, 1998, François Macerola resigned as Executive Director of Telefilm Canada. He was subsequently reappointed on January 4, 1999. Two appointments to the Board of Trustees were announced on February 2, 1999, Rock Demers and Sandra Kolber. As a result, there were no vacant positions on the Board as of March 31, 1999. On June 29, 1998, Cherry Karpyschin was elected Chair of the Audit and Finance Committee.



Sandra Macdonald
Government Film Commissioner and Chairperson



Patricia R. O'Brien
Vice-Chairperson
Adjunct Professor, *Memorial University of Newfoundland*
St. John's, Newfoundland



Cherry E. Karpyschin
Chair, Audit & Finance Committee
General Manager
Prairie Theatre Exchange
Winnipeg, Manitoba



Michelle Courchesne
(until September 1998)
General Manager
Orchestre symphonique de Montréal
Montreal, Quebec



Rock Demers
Chairman and Founder
Productions La Fête
Montreal, Quebec



Carolyn Fouriezou
Writer and Journalist
Sudbury, Ontario



Sandra Kolber
Author
Westmount, Quebec



François N. Macerola
Executive Director
Telefilm Canada
Montreal, Quebec



Norah Mallory
Partner – *Harley & Mallory Strategic Communications*
Fredericton, New Brunswick



As a public producer with a mandate to produce and distribute films “in the national interest”, the National Film Board of Canada has a special responsibility and a special challenge. Our productions often deal with difficult and controversial topics. We make it our particular mission to give a voice to those Canadians whose voices are seldom heard; aboriginal people, people of colour, new Canadians from a variety of origins, Canadians from parts of the country seldom seen on the screen; and to do so in both official languages. As a matter of principle, we also make a significant proportion of our films with new talent and in experimental forms. All of these preoccupations operate within the over-arching goal of making films which are notable for their excellence, relevance and innovation.

This annual report, as always, contains a listing of the films and other audio-visual works completed within the year, as well as the audited financial statements for fiscal 1998-99. This year, however, we are including some new features, which we hope will give Canadians some further insights, not simply into what we've done, but also how and why we've done it. In the pages which follow readers will find additional information about our films, our workforce, our administrative practices, and our audiences.

Once again in 1998-99, the NFB completed more than 100 new titles, not counting versions of different lengths and in other languages, on topics across the spectrum of Canadian life. For example, a documentary called *5 pieds 2 – 80,000 livres* looks at the life of women who drive trucks while *Hitman Hart: Wrestling With Shadows* charts the progress of professional wrestling's brightest star and provides a vivid portrait of the wrestling world, *John McCrae's War: In Flanders Field*

tells the story of the famous poem and pays tribute to the Canadian soldiers who died for a few feet of Belgian soil, and *Kanata: l'héritage des enfants d'Ataentsic* retraces the path of the Huron-Wendat ancestors of the filmmaker as he reflects upon the identity of the Wendat nation and finally, *My Healing Journey : Seven Years With Cancer* has Joe Vizmeg tell his story of living with cancer and recounts some of the medical and alternative therapies he has been through.

Our films were once again much honoured both domestically and internationally. A total of 65 international awards were accorded to NFB productions and co-productions. The Board also received its 63rd Academy Award nomination for *Sunrise Over Tiananmen Square*, a film reflective of many of the NFB's concerns, being about the experiences of a new Canadian, made by a first-time filmmaker, in a unique and original visual style.

In addition to its role as a public producer, the NFB has also the mandate to distribute its productions. In recent years, the principal means of reaching viewers has been television, with the proliferation of specialty services worldwide offering many new opportunities for both Canadian and foreign audiences to see NFB productions. The cumulative domestic audience for NFB titles in 1998-99 was the largest ever, reaching 193 millions according to BBM data.

Schools and institutions continue to be the major non-broadcast users of NFB productions, representing some 35% of sales both domestically and internationally. It is difficult to estimate viewers in the institutional context, but recent studies indicate that in NFB films represent about 25% of a/v holdings in Canadian school libraries, and that viewings in the institutional setting exceed 13,000,000 a year.

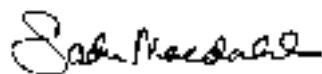
Finding new and effective ways to serve young audiences using the internet, both as a delivery mechanism for existing productions and as a production medium in its own terms, has been a major preoccupation of the Board in recent years – a preoccupation likely to intensify in future.

The home consumer market has also been a very effective outlet for some productions. For example, *Le Rocket*, a film on the life and career of hockey icon Maurice “Rocket” Richard was a best-seller in the home video market in 1998-99, with more than 30,000 copies sold.

As a public producer and distributor now entering its 60th year, the National Film Board of Canada is the custodian, through its film collection, of a very significant part of Canada’s audio-visual history. The preservation of this collection, and rendering it accessible to Canadians, is a role the Board takes very seriously. Even with budget constraints, we have continued to invest in the support systems, which protect both the physical elements and intellectual property, which together constitute a film capable of being distributed. The transfer of the collection to laser disc for electronic consultation is now almost complete, and early trials on distribution via the internet herald a whole new era of accessibility for this important piece of Canada’s heritage.

These are some of the results of the year 1998-1999. However, facts and statistics tell only a small part of the story. They do not speak of the important role the NFB plays in supporting and helping new talents find their place in the sun. Or of the NFB’s duty to deal with complex and controversial subjects that are nonetheless essential in order to enlighten public opinion and provoke public discussion and debate on fundamental issues in Canadian society. And then there’s the front-line role played by the NFB in research and development related to new technologies in order to, among other things, provide new or renewed access to this rich heritage belonging to Canadians. And, last but not least, the partnerships the NFB has developed with the private sector and with other organizations in the public sector so that Canadians and others the world over can profit from its expertise in various areas.

While these are important responsibilities, it is at the same time a huge privilege to serve as Government Film Commissioner and Chairperson of the National Film Board of Canada!



Sandra Macdonald
Government Film Commissioner and Chairperson

[A] MANDATE

Pursuant to the *National Film Act*, the NFB “is established to initiate and promote the production and distribution of films in the national interest and, in particular,

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities; and
- to discharge such other duties relating to film activity as the Governor in Council may direct the Board to undertake.”

[Mission statement]

In a constantly evolving communications environment, in which Canada must assert its own identity and character, the NFB helps Canadian voices to be heard and Canadian perspectives to be expressed at home and abroad. In this context, the NFB has adopted the following mission statement as the operational interpretation of its mandate:

The NFB produces and distributes audiovisual works which provoke discussion and debate on important subjects for Canadian and foreign audiences, achieve recognition for excellence, relevance and innovation, and explore the creative potential of audiovisual media.

[B] OPERATING ENVIRONMENT

The NFB is a government agency reporting to the Minister of Canadian Heritage, who has the authority to administer the *National Film Act* governing this public producer and distributor of film and other audiovisual works. The NFB is subject to the *Financial Administration Act* but has the status of separate employer.

To carry out its mission, the NFB collaborates with public- and private-sector partners in the production and distribution fields, sometimes working in association with independent Canadian or international co-producers to produce its films or in association with Canadian or international private or public broadcasters to produce and/or broadcast its films. The NFB also sometimes works with partners in the public sector (such as public and school libraries) or the private sector (distributors, cataloguers, motion picture exhibitors, video retail outlets, etc.) to distribute its films in Canada and abroad.

[Strategic objectives]

To fulfil its mission, the NFB has adopted the following strategic objectives:

- To produce audiovisual works that are exceptional in terms of relevance, excellence and innovation and that reflect Canadian realities and perspectives so as to contribute to a knowledge and understanding of Canada;
- To promote, distribute and make accessible to Canadian and foreign audiences the NFB’s entire collection of audiovisual works; and
- To ensure that these activities are delivered through efficient and responsible administrative management.

[Strategic priorities]

The NFB adopted a five-year action plan for 1995-2000 based on a strategic planning initiative and the re-engineer-

ing of business processes in the wake of a 30% reduction in its Parliamentary appropriation. These priorities can be summarized as follows:

- 1 **Give priority to production**
 - Maintain production capacity and quality
 - Gradually replace permanent creative staff with freelancers and resident directors
 - Reorganize the production and post-production infrastructure
- 2 **Promote and provide access to NFB productions**
 - Emphasize television as a means of distribution
 - Establish partnerships with public and private distributors
 - Facilitate access to the entire NFB collection
 - Restructure marketing and optimize resources allocated to it
- 3 **Promote the development of filmmaking**
 - Explore new production media
 - Experiment with new interactive digital production and distribution tools
- 4 **Reduce the operational and administrative infrastructure to an absolute minimum**
 - Eliminate ancillary activities
 - Make use of computerization and new information systems
 - Implement programs to reduce continuous staff
 - Re-engineer administrative processes

The NFB’s biggest challenge will be to carry out its ambitious plan in a constantly evolving technological, industrial and cultural environment and with limited resources.

R.S.C. 1985, c. N-8, section 9. The Act also empowers the NFB “to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof.” However, this responsibility was transferred to the Minister of Supply and Services by Order in Council P.C. 1984-6/2565.

[C] ORGANIZATION OF THE NFB

The NFB represents one Program, one business line, and one mandate: “to interpret Canada to Canadians and to other nations.” It does this through the resources and activities of three service lines: production of audiovisual works, distribution of these works to Canadian and foreign audiences, and administration of the NFB’s business. These three service lines result from the reorganization of the five subactivities or service lines presented in the 1998-1999 Report on Plans and Priorities. These changes are shown in the following concordance table.

Concordance Table	
1998-1999 RPP	Future
Programming <ul style="list-style-type: none"> • Production • Marketing 	Production
Distribution	Distribution (now includes Marketing)
Technical Research* Training* Administration	Administration

* These resources and activities are subsumed in the three service lines.

These modifications stem from changes already made in the organization of the NFB’s activities further to the Program Reviews that took place over the past few years and are reflected in our Planning, Reporting and Accountability Structure which has been submitted to Treasury Board for approval.

The following organization chart shows the organizational and hierarchical structure by which the NFB ensures the

day-to-day management of its service lines to provide optimal performance in terms of efficiency and effectiveness.

[Areas of responsibility]

The Program is directed by the Government Film Commissioner and is divided into nine major areas of responsibility:

English Program, which manages English-language production and marketing activities in Canada;

French Program, which manages French-language production and marketing activities in Canada;

International Program, which is responsible for international sales and marketing activities and manages the NFB’s participation in Canadian and foreign festivals;

Technical Services and Informatics, which consists of technical services and informatics development and support;

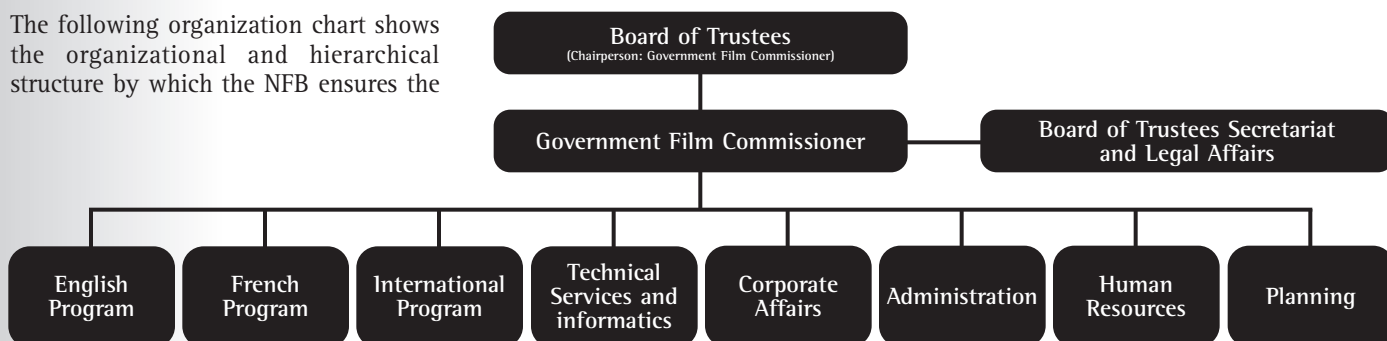
Corporate Affairs, which includes Communications, Government Relations, Collection Management, Information Management, Stock Shot Library and various distribution support services;

Administration, which comprises Financial Administration, Accommodations, Material Management and Customer Services;

Human Resources, which includes Human Resources Management, Training and the Employment Equity Program;

Planning, which consists of Planning, Program Evaluation and Internal Audit;

Board of Trustees Secretariat and Legal Affairs, which also includes Access to Information.



[A] PERFORMANCE EXPECTATIONS

The main benefits and services Canadians can expect to receive from the National Film Board are:

- 1 production of relevant, high-quality audiovisual works reflecting Canadian realities and perspectives so as to interpret Canada to Canadians and to other nations;
- 2 distribution and exhibition of these productions and products to general-interest and niche audiences and ready access to the NFB's vast audiovisual holdings;
- 3 provision of an environment conducive to innovation and the development of new filmmaking skills.

As regards its internal performance, the NFB 2000 five-year plan proposed a number of organizational changes, most of which have been implemented, as indicated in previous years' Performance Reports. The NFB also planned to continuously monitor progress made with respect to the three strategic objectives concerning management of its resources:

- 1 to transform its creative staff;
- 2 to upgrade its production and distribution infrastructure;
- 3 to maintain its production capacity.

These three strategic objectives are the key elements in the reform instituted by the NFB in order to achieve optimum performance from its resources and activities.

Financial Information	
National Film Board	\$
Planned Spending (net)	55,885,000
Total Authorities (net)	59,261,401
Actual Spending in 1998-1999 (net)	56,728,570

Note : The summary financial information includes three figures showing:

- the amount planned at the beginning of the fiscal year (Planned Spending);
- additional spending which Parliament decided to grant the departments in light of changing priorities and unexpected activities (Total Authorities);
- the amount actually spent (Actual Spending in 1998-1999).

[B] PERFORMANCE ACCOMPLISHMENTS

1 The NFB at the service of Canadians

1.1 Production of relevant, excellent and innovative audiovisual works

In 1998-1999, the NFB completed 98 new productions, thus exceeding the NFB's annual objective of 85 new productions as set forth in the NFB 2000 five-year plan. These productions include animation, documentary and multimedia products on a variety of themes and topics designed to meet the interests, needs and concerns of large segments of the Canadian population or with more specific contents designed for niche audiences.

Since, each year, the NFB produces or co-produces an average of a hundred films varying greatly in content, treatment and target audiences, it is obviously impossible to report on the performance of each film. We will therefore use indicators to show the overall results of the NFB's production, while noting highlights of certain productions released during the year so as to give concrete examples of the work accomplished.

1.1.1 Audience size

This indicator is an evaluation of how well we succeeded in our objectives of stimulating interest in our films and reaching the largest possible audience.

The largest and best documented audience remains that reached through television, our primary distribution medium. The cumulative television audience shown in the following table is based on the Nielsen ratings.

Cumulative Canadian Television Audience (thousands of viewers)			
	1996-1997	1997-1998	1998-1999
French Program	5,500	37,000	74,000
English Program	34,500	83,000	119,000
Total	40,000	120,000	193,000

There was a 61% increase in the NFB's cumulative television audience in 1998-1999, primarily due to the greater interest shown in our productions by the different general-interest and specialty networks, reflecting the quality and relevance of our films.

Based on research conducted by Leto Consulting, which we mentioned last year, we can provide figures for English-language audiences in non-television markets. We estimate that there were 9,6 million individual viewings of NFB videos by Canada's student population (up 12% from the previous year), along with another 3,4 million viewings in other organizations served by the NFB (up 3%). Direct sales to home consumers accounted for approximately 1.7 million viewers, maintaining the previous year's level, while over a million theatre patrons saw NFB titles. We are looking at adopting a methodology for estimating the size of non-television audiences for the French-language market as well.

1.1.2 Performance at Canadian and foreign festivals

Recognition of the excellence of NFB films by industry peers in Canada and abroad is an objective measure of the competitiveness – and thus the quality, relevance and innovativeness – of the NFB’s production. The following table shows the number of awards won by NFB productions in festivals during the 1998-1999 fiscal year, compared with the results of previous years.

Awards Won by NFB Productions			
	1996-1997	1997-1998	1998-1999
Canada	43	28	36
International	61	116	65
Total	104	144	101

In 1998-1999, the NFB participated in 235 Canadian and international festivals, almost the exact same number as last year. It garnered 101 awards, down from last year’s record level but the usual number won in previous years. This indicator will have to be reviewed given the NFB’s decision to focus on television, thus limiting the eligibility of its films for certain festivals.

Below are some of the productions honoured in Canada and abroad.

- *Sunrise Over Tiananmen Square* captured the NFB’s 63rd Oscar nomination – for best short documentary – in Los Angeles. *Chili : La Mémoire obstinée (Chile, Obstinate Memory)* won four awards at the Yorkton Short Film and Video Festival, including Best of the Festival.
- The NFB’s continuing commitment to Aboriginal filmmakers was recognized as five NFB films picked up awards at the 3rd Annual Aboriginal Film Awards presented at the 1998 Dreamspeakers Festival in Edmonton.
- Eight NFB productions or co-productions were nominated for a Géméaux Award.

- The 1999 Genie Award for best feature-length documentary went to Nettie Wild’s *A Place Called Chiapas*. The animated short *How Wings Are Attached to the Backs of Angels* won five awards, including the Grand Prize at the 9th International Festival of Animated Film in Stuttgart, Germany.
- The production *Quatre femmes d’Égypte (Four Women of Egypt)* screened at the prestigious Berlin Film Festival.
- In 1998-1999, the Albert Tessier Award, the Quebec Government’s highest honour in the field of cinema, was granted to Georges Dufaux, the third year in a row the award has gone to an NFB filmmaker.
- The NFB prides itself on being a centre of innovation. At the end of February 1999, NFB scientists Ed H. Zwaneveld and Frederick Gasoi (now retired), along with two colleagues from a private-sector company, received a Technical Achievement Academy Award for developing a post-production technology known as the DigiSync™ Film Keycode Reader.

1.2 Programs targeting specific groups

1.2.1 Programs for Aboriginal filmmakers

1998-1999 was the final year in the initial three-year term of English Program’s Aboriginal Filmmaking Program (AFP).

In its first three years, the AFP undertook production of 21 films, of which 11 were completed by the end of 1998-1999, 4 were in the final stages of post-production and the remaining 6 were due for completion in 1999-2000.

A formal evaluation of the AFP was conducted by an outside consulting

firm, Communications MDR, in January 1999. The summary conclusions of the evaluation report were:

- Overall, the AFP is seen by all constituencies as meeting its objectives in a very positive way and contributing to the professional development of Aboriginal film makers in Canada;
- The AFP is seen from the perspective of filmmakers as providing a “place” to tell their stories in their own voices;
- The AFP is seen from the perspective of NFB producers as having introduced new talent to the NFB and as providing them with a “learning experience”;
- The majority of those interviewed expressed the view that documentary should continue to be the focus of the AFP but that the Program should continue to be open to other genres; and
- A significant number of filmmakers and producers support the continuing development of training opportunities for Aboriginal peoples in a variety of crafts, but in a more structured and formal manner.

Based on these findings, the report recommended that the AFP be renewed for a second three-year term to begin April 1, 1999.

In French Program, a program of paid internships giving an Aboriginal filmmaker a chance to direct a documentary film was established in 1995-1996. Under this program, three Aboriginal filmmakers each directed a personal work in a professional environment.

1.2.2 Training program for employment equity designated groups

The NFB earmarks funds for training activities intended for members of the employment equity designated groups (women, visible minorities, Aboriginal people, persons with disabilities). In December 1998, an evaluation of English Program’s Equity Training Fund for the ten-year period from 1987 to 1997 was carried out by an outside consulting firm, Communications MDR. The evaluation report reached the general conclusion that “Some, or perhaps all,

of the training and professional development activities served a useful purpose in that we recognize some of the names of the participants as currently working on NFB productions/co-productions or in the industry in various capacities.” However, the report recommended that clearer definitions of what constitutes a training and/or professional development activity be developed and that better methods be established to evaluate whether the activities achieved the objectives.

1.3 Support for Canadian filmmakers and filmmaking

1.3.1 Filmmaker assistance

The NFB supports the development of new talents through a variety of in-house programs: first works (documentary), competitions for emerging animators, employment equity and training, and resident directors. The NFB also hires beginning freelance directors (approximately 25%).

In addition, the NFB supports the development of emerging filmmakers in the private sector by paying for certain costs of filmmaking equipment and services under its filmmaker assistance programs.

The NFB also offers professional advice for filmmakers who request it.

Projects Supported			
	1996-1997	1997-1998	1998-1999
Aide au cinéma indépendant	77	66	76
Filmmaker Assistance Program	185	187	164
Total	262	253	240

Funding for these programs remained at the same level despite the budget cuts in recent years.

1.3.2 Contribution to the development of Canadian filmmaking

A number of large-scale experimental projects are currently at the stage of development (*History of Canada* website), distribution (*CineRoute 1 and 2*) or technological research (long-term preservation of audiovisual documents). Others completed during the past year are already serving as models owing to their technical excellence and original design: the new game and utilities of *The Prince and I/Le Prince et moi* website, the *Canada3d* stereoscopic screen-saver using innovative technology to offer a 60-second tour of what it means to be Canadian, and the creation of a digital image bank containing some 10,000 photographs on compact disc available to customers via the Internet and Intranet.

1.4 Market development

Revenues generated in the different distribution networks and the number of transactions processed reflect the NFB’s marketing efforts and the appeal of NFB productions in these markets.

1.4.1 Domestic market development

The following table shows the different markets in Canada.

Revenues, by Market			
	1996-1997	1997-1998	1998-1999
	\$	\$	\$
Royalties			
television	542,980	1,416,174	1,139,978
theatrical	172,767	254,595	148,306
Sales of prints and videocassettes	1,702,984	1,568,042	1,772,086
Rentals	49,361	20,894	18,778
Sales of stock shots	277,140	404,962	433,101
Total	2,745,232	3,664,667	3,512,249

Overall revenues remained at much the same level as in 1997-1998. However, television revenues were down from last year’s record levels, due in part to a broadcaster tendency to acquire finished productions in preference to the higher-cost pre-sale approach and in part to an overall decrease in broadcast licence fees. Theatrical revenues continued to fall, as the NFB withdrew from the production of dramatic features. Revenues from the sale of prints and videocassettes were up thanks to the excellent performance in the educational and consumer markets resulting from better targeted marketing and production strategies. Lastly, revenues from the sale of stock shots continued to rise, reflecting efforts made to organize information on the collection and to market it more aggressively.

The NFB established partnerships with various public libraries in the different regions of Canada whereby the libraries are granted preferential rates for acquiring NFB films in return for providing a loan or rental service for these films for their customers. As can be seen in the following table, this activity has been stable over the past three years.

Film Loans by Partner Libraries		
1996-1997	1997-1998	1998-1999
216,931	214,399	214,452

1.4.2 International market development

Due to the Asian economic crisis and general market instability worldwide, the NFB International Program’s revenues were slightly lower than expected in 1998-1999, although the Program not only maintained its cost recoverability but also managed to generate a modest profit.

The following table shows changes in revenues by market over the past three years.

Foreign Revenues, by Market			
	1996-1997	1997-1998	1998-1999
	\$	\$	\$
Television	1,473,016	1,312,494	1,001,610
Theatrical	506,704	243,017	404,225
Non-theatrical	1,006,851	1,247,444	858,593
Total	2,986,571	2,802,955	2,264,428

[Television market]

Asia-Pacific revenues were lower than anticipated as sales to major clients in Japan, Korea, Taiwan and Australia came to a virtual halt. Several broadcasters throughout Asia stopped acquiring as other, new specialty channels simply shut down their operations. Non-theatrical and educational clients in Japan and Korea also slowed down their acquisitions, and the anticipated revenues from this normally lucrative market were virtually non-existent this past year.

Europe and the United States also experienced a slight downturn in their revenues as a result of unstable world markets. However, there were some optimistic signs of recovery during the early months of 1999. In fact the US television market rebounded with two important sales being concluded to the cable broadcaster Bravo! for the titles *Shylock* and *Show Girls*. In Europe, two major broadcasters, ARTE and Planète, continued to acquire large quantities of NFB documentaries, while the first-ever NFB sale to one of the UK’s most commercial channels, Channel 5, for *Project*

Grizzly, helped the NFB’s Paris and London offices to maintain a close to normal level of television revenue.

[Theatrical market]

It was, however, an excellent year for the NFB in the theatrical market. *Chile, Obstinate Memory (Chili: La Mémoire obstinée)* was licensed to the theatrical distributor First Run – Icarus in the US and went on to very lucrative theatrical runs in New York and Chicago.

In France, Les Films du paradoxe acquired Part 3 of the *Droits au cœur/Rights from the Heart* collection for theatrical distribution, and the initial reaction from the media and the public was outstanding.

Last but not least, the NFB granted world rights in four IMAX productions, including the two NFB productions *Mystery of the Maya* and *The First Emperor of China*, to Motion International this year. As the IMAX market is highly specialized, granting these rights to a producer and distributor of IMAX films will hopefully result in higher revenues from this market over the next few years.

[Non-theatrical market]

Educational and non-theatrical market revenues decreased substantially in 1998-1999. This decrease was anticipated, although until recently the NFB had been able to maintain its revenues thanks to the quality and quantity of appropriate productions for this market. The fact that this market increasingly requires curriculum-specific audiovisual material presents a challenge to the NFB abroad. However, this area continues to undergo many changes, especially in terms of electronic delivery, which will eventually lead to better NFB penetration of this very specialized market. Over the next year, the NFB will continue to promote its titles to the educational market and to specialized distribution networks. A new “instructional television” market (selling duplication and retransmission rights to school boards for distribution to educational institutions within their own state) is rapidly developing and has the potential to become very lucrative over the next few years.

1.5 Access to the NFB's audiovisual holdings

The NFB is continuing to transfer its film collection to laser videodisc so as to ensure its conservation and to provide easier access to more films from the collection. As at the end of fiscal 1998-1999, 2,832 French-language productions and 3,260 English-language productions had been transferred, making a total of 6,092 titles available through the CineRobotheque.

To help customers learn about the productions in the collection, a multimedia catalogue has been developed over the past few years. Following consultations with customers, improvements have been made to the navigation and graphics to make it more user friendly. This database is queried by users around the world and the number of queries has continued to rise significantly, as can be seen in the following table.

Catalogue Queries		
1996-1997	1997-1998	1998-1999
2,270,990	6,612,665	8,036,000

The availability of more products and improvements in the multimedia catalogue have contributed to a greater use of this rich Canadian audiovisual heritage. The following table shows the number of different titles sold or rented in 1998-1999, by decade of production.

Different Titles* Sold or Rented in Canada and Abroad in 1998-1999, by Decade of Production	
1920 [†] -1939	11 titles
1940-1949	141 titles
1950-1959	315 titles
1960-1969	624 titles
1970-1979	939 titles
1980-1989	1,254 titles
1990-1999	1,353 titles
Total	4,637 titles

* English and French versions are counted as different titles.

[†] The NFB is the repository of certain collections of films produced by other government agencies before it was founded in 1939.

Canadian and foreign viewers thus clearly show an interest in the entire NFB film collection – including titles produced 40 or 50 years ago – owing to the depth, richness and enduring character of the collection. One of the great services a public distributor like the NFB offers to Canadians is ongoing access to our creative heritage. Canadian works produced in the private sector are rarely available after 10 years.

2 Internal performance

2.1 Maintenance of production capacity

In cutting its costs, the NFB's main concern was to preserve as much as possible the budgets allocated directly to film production. Having done this, the NFB wants to monitor how this objective is being met each year. The following table shows the relative proportion of resources devoted directly to production.

Production Resources					
	1996-1997		1997-1998		1998-1999
(millions of dollars)	Actual		Actual		Actual
Production (direct costs)	45.6	(59%)	37.6	(62%)	38.2 (67%)
Administration of production	4.8		2.1		2.1
Net cost of the NFB Program	77.8	(100%)	60.7	(100%)	56.7 (100%)

It can be seen that the proportion of the net cost of the NFB Program allocated to production (direct costs) was 67%, up 5% over the past two years despite the reduction in the NFB's overall budget.

To help monitor changes in the administrative costs of NFB film production, the Internal Auditor conducts an annual study analysing and comparing administrative costs in the private sector and at the NFB for similar documentary productions. Again this year, the study showed that the NFB compares very well to private-sector production.

A second aspect of this objective concerned the volume of original productions to be completed each year. The NFB 2000 five-year plan had set an objective of 85 films a year. As can be seen in the following table, the NFB exceeded this production volume in 1998-1999, as it had in each of the previous three years.

Original Productions			
	NFB Productions		Co-productions Total
French films	4	1	5
English films	5	1	6
Multilingual films	5	0	5
French videos	20	5	25
English videos	30	26	56
Multilingual videos	0	0	0
Multimedia productions	0	1	1
Total	64	34	98

2.2 Upgrading of production and distribution systems

Continuing its shift to electronic and digital production, the NFB now has an entirely electronic production/post-production chain but, during the transition period, has maintained its capacity to serve those who are still using film.

In 1998-1999, the formats of the 34 documentaries completed by French Program were 4 on film, 4 on mixed media and 26 on video, while the formats of the 67 documentaries completed by English Program were 25 on film, 4 on mixed media and 35 on video. Animation typically continues to be completed on film, although an increasing number of multimedia productions are completely digital.

As regards the development of telecommunications systems, a special partnership was established with CANARIE for testing the CineRoute project, which has the ultimate goal of providing remote access to the collection. Through this partnership, we are currently testing access to a subset of our films by selected users using very high speed connections. This project links the NFB CineRobotheque to large institutions, universities, research centres and a sample of consumers across Canada.

2.3 Transformation of creative staff

One of the objectives of the NFB 2000 five-year plan was to make greater use of freelancers for directing films. The plan also included measures to increase the number of films made by members of diversity groups.

In 1998-1999, 85% of English Program films were made by freelance directors, while 79% of active projects in French Program were directed by a freelancer. It can thus be said that this objective was fulfilled.

As regards diversity cinema, the NFB is starting to reap the benefits of various programs and structures established several years ago. We have already reported on the results of our efforts to support Aboriginal filmmaking in the preceding pages. For films made by diversity filmmakers, we estimate that 15% of the number of films completed in 1998-1999 were made by filmmakers from these groups.

2.4 Improved service to the public

Over the past few years, the NFB reorganized its Customer Services section and its systems for providing information on the NFB and its products. A call centre was established with a 1-800 line offering extended hours of service, and special training was given to staff dealing with customers.

A study recently conducted by Erin Research Inc. for the Citizen-Centred Service Network (CCSN) and the Canadian Centre for Management Development confirms the value of these initiatives and the efforts made in this regard. Erin Research Inc. did an independent investigation of how Canadians perceive the services their governments provide. In a survey of 2,900 Canadians, government services were evaluated on the basis of five factors of service quality: timeliness, knowledge and competence, courtesy and comfort, fair treatment, and outcome. The NFB received the second-highest rating among the 17 services evaluated in the survey. Moreover, Canadians' satisfaction with the NFB is further demonstrated by the fact that the institution rated the lowest among the 17 services evaluated as needing improvement.

The latest follow-up report by the Commissioner of Official Languages notes that the survey of the NFB's 1-800 line providing information and product sales across Canada determined that it was indeed possible to obtain very good service in both English and French. The report states that, in view of the results obtained, it was not considered necessary to pursue the audit of this service any further.

5 PIEDS 2 - 80 000 LBS

52 min 48 s - video
 Director: Nathalie Trépanier
 Producer: Nicole Lamothe
 French original documentary produced by the NFB (French Program/Documentary - Work and the Workplace)

In *5 pieds 2 - 80 000 lbs*, women truck drivers discuss the highs and lows of their non-traditional occupation: the camaraderie with fellow truckers, the havoc the schedule plays with family life, the exhilaration of the open road, the long hours alone at the wheel.

ABEGWEIT

71 min 48 s - video
 Director: Serge Morin
 Producers: Pierre Bernier, Diane Poitras
 French original documentary produced by the NFB (French Program/Documentary - Acadia)

The story of the Confederation Bridge, the longest bridge in the world over a body of water that is frozen for part of the year. The film documents this marvel of Canadian engineering, its construction, its scope and its impact on those who disapproved of Prince Edward Island being linked to the mainland.

ACCIDENT BY DESIGN

50 min 44 s - video
 Director: Daniel Conrad
 Producers: Daniel Conrad (Rhodopsin Productions Ltd.), George Johnson (NFB)
 English original documentary produced by the NFB (English Program/Documentary - West - Vancouver) in co-production with Rhodopsin Productions Ltd.

This documentary explores the common principles of aesthetics. It illustrates how these same principles apply to the arts as well as to the powerful sense of wonder we sometimes feel when we look at nature itself and to what scientists can experience when they suddenly discover a new pattern in their data or a model that unifies it.

AFFAIRE DOLLARD, L'

46 min 9 s - video
 Director: André R. Lavoie
 Producer: Jacques Ménard
 French original documentary produced by the NFB (French Program/Documentary - Ontario/Western Canada)



Did the 1660 battle between Dollard des Ormeaux and the Iroquois take place on the Quebec side or the Ontario side of the Ottawa River? This suspense-filled historical investigation tries to cast light on the Dollard affair which arose from an archaeological discovery in 1951 that situated the celebrated fort of the French Canadian hero in Ontario.

ÂGE DE BRAISE, L'

96 min 38 s - 35mm, video
 Director: Jacques Leduc
 Producers: Luc Vendal (Les Productions du Lundi Matin), Nicole Lamothe (NFB)
 French original drama produced by the NFB (French Program/Documentary - Work and the Workplace) in co-production with Les Productions du Lundi Matin



Annie Girardot stars as a woman who has always passionately thrown herself into relationships and humanitarian causes and now devotes her final days to taking stock and putting her life in order.

APPROPRIATE ACTIONS

26 min 8 s - video
 Director: Theresa Wynnyk
 Producers: Jerry Krepakevich, Bonnie Thompson, Svend-Erik Eriksen
 English original documentary produced by the NFB (English Program/Animation, Children, Interactive - West - Edmonton)

Appropriate Actions explores the definitions and issues of student-to-student sexual harassment, the legal and policy frameworks, and the process of addressing the issues and consequences of sexual harassment and inappropriate behavior. The video is designed as an introduction to the process of educating and guiding appropriate behavior by adolescents.

ARBRE MORT, L'

10 min 59 s - 35mm, video
 Director: Vincent Gauthier
 Producers: Pierre Hébert, Yves Leduc
 French original animated short produced by the NFB (French Program/Animation & Youth)



Every night, when the vampire bats fly off in search of nourishment, they avoid the dead tree, where victims of the Great Sickness are left to die. Evoking the AIDS crisis, this animated film pleads for tolerance, calls for prevention, and denounces the stigma attached to victims of this end-of-millennium scourge.

ASYLUM

78 min 12 s – video
 Director: Garry Beitel
 Producers: David Wilson, Adam Symansky,
 Sally Bochner, Don Haig
 English original documentary produced
 by the NFB (English Program/Documen-
 tary – East – Montreal)



Asylum is the first feature documentary to take us inside the Canadian refugee process. It follows three people from their arrival in Canada to the final decision of the Immigration Refugee Board, and beyond.

BEATING THE STREETS

48 min 3 s – video
 Director: Lorna Thomas
 Producers: Lorna Thomas
 (Lorna Thomas Productions),
 Jerry Krepakevich and
 Graydon McCrea (NFB)
 English original documentary produced
 by the NFB (English Program/Documen-
 tary – West – Edmonton) in co-produc-
 tion with Lorna Thomas Productions

Beating the Streets traces six years in the lives of Marilyn Brighteyes and Lance Marty, two inner-city Aboriginal teenagers struggling to turn their lives around. And it is the story of Joe Cloutier, the teacher – and former dropout – determined to help them.

BEYOND BORDERS: ARAB FEMINISTS TALK ABOUT THEIR LIVES... EAST AND WEST

49 min 27 s – video
 Director: Jennifer Kawaja
 Producer: Ginny Stikeman
 English original documentary produced
 by the NFB (English Program/Documen-
 tary – East – Montreal)

Director Jennifer Kawaja follows a group of women from the Middle East as they tour the United States in an effort to spark dialogue between the East and West. These women discover that their main challenge is confronting Western misconceptions and prejudices about the Middle East.

BLACK, BOLD AND BEAUTIFUL

42 min – video
 Director: Nadine Valcin
 Producers: Jennifer Kawaja and
 Julia Sereny (Sienna Films),
 Karen King and Louise Lore (NFB),
 Jerry McIntosh (CBC)
 English original documentary produced
 by the NFB (English Program/Documen-
 tary – Ontario) in co-production with
 Sienna Films



Black, Bold and Beautiful celebrates the bonds formed as women attend to each other's hair, while exploring how every-day grooming matters tap into lively debates on the position of Black people within Canada.

CANADA3D

1 min – screensaver
 Director: George Geertsen
 Producers: Michael Fukushima, Marcy Page,
 David Verrall
 Multilingual original screensaver
 produced by the NFB (English Program/
 Animation, Children, Interactive – East)
 in co-production with Heritage Canada
 Foundation

Canada3d is an original screensaver and movie for your computer. It is also a 60-second video, 3-D whirlwind tour of what it means to be Canadian, through the lens of director and animator George Geertsen. Apparently it means a lot – everything from early explorers to one-room schoolhouses, the Depression, the World Wars, the Baby Boom, Expo 67, sports highlights and the one experience that every single Canadian shares: winter!

CROIRE

52 min – video
 Director: Lina B. Moreco
 Producer: Nicole Lamothe
 French original documentary produced
 by the NFB (French
 Program/Documentary – Work and the
 Workplace)



Using the pilgrimage as a metaphor, the film explores the phenomenon of faith-in God, religion, or simply oneself. What are the wellsprings of faith? What need does it fulfil? And how is it expressed? *Croire* reflects on these matters, questioning the very existence of God while appreciating the simple beauty of the pilgrim's path.

DAMES DU 9^e, LES

50 min 12 s – video
 Director: Catherine Martin
 Producers: Claude Cartier (Galafilm),
 Nicole Lamothe (NFB)
 French original documentary produced
 by the NFB (French Program/Documen-
 tary – Work and the Workplace) in
 co-production with Galafilm



Eaton's legendary 9th floor dining room in downtown Montreal, inspired by the dining room of a luxurious ocean liner. In this magnificent Art Deco establishment, almost unaltered since it opened in 1931, the waitresses maintain the decades-old tradition of courteous service that has made its renown.

DEATH RAINED DOWN FROM THE SKY

From the series *At the Heart of the 20th Century*
6 min — video

Director: Daniel Frenette
Producers: Pierre Lapointe, David Verrall
English original documentary produced by the NFB (English Program/Animation, Children, Interactive — East)

Brian Bellemare, a Canadian veteran of the Second World War, tries to understand the origins of the conflict, and laments the suffering it caused in a letter to his friend Hans Schmidt, a German veteran.

DESPERATELY SEEKING HELEN

80 min 40 s — 16mm, video
Director: Eisha Marjara
Producers: David Wilson, Adam Symansky, Alison Burns, Sally Bochner, Don Haig

English original documentary produced by the NFB (English Program/Documentary — East — Montreal)



Director Eisha Marjara's story takes us first to her childhood in snowbound small-town Quebec and then to Bombay, India, where she desperately tries to track down Helen, a famous movie star in the world's largest dream factory. Helen becomes a passage into Marjara's real world — her unsettling youth, life-threatening anorexia, and the devastating 1985 Air India bombing, which took the lives of her mother and sister.

EAST SIDE SHOWDOWN

46 min 5 s — video
Director: Robin Bengier
Producers: Peter Starr, Louise Lore
English original documentary produced by the NFB (English Program/Documentary — Ontario)

Middle-class homeowners, angry radicals, desperate drug addicts and people simply looking for a place to lay their head: all are players in a bitter struggle in a downtown Toronto neighborhood. *East Side Showdown* reflects on issues affecting towns across the country, as our social safety net is eroded and the gap between rich and poor grows deeper.

ERREUR BORÉALE, L'

68 min 37 s — video
Directors: Richard Desjardins, Robert Monderie
Producers: Éric Michel (NFB), Bernadette Payeur (ACPAV Inc.)

French original documentary produced by the NFB (French Program/Documentary — Society and Science) in co-production with ACPAV Inc.



A hard-hitting documentary that explores the destruction of the boreal forest, and our collective responsibility for this unique environment. *L'Erreur boréale* cuts through the official discourse, and dispels the silence and ignorance surrounding this precious resource which we have been led to believe is still intact. Is our boreal forest really being properly managed?

FIRST NATIONS, THE CIRCLE UNBROKEN — EDUCATIONAL VERSION — VIDEO 5

From the series *First Nations, The Circle Unbroken*
100 min 42 s — video
Directors: Lorna Williams, Gary Marcuse
Producers: Gary Marcuse (Face to Face Media), Svend-Erik Eriksen (NFB)

Compilation of documentary films with English original shooting produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver) in co-production with Face to Face Media

FIRST NATIONS, THE CIRCLE UNBROKEN — EDUCATIONAL VERSION — VIDEO 6

From the series *First Nations, The Circle Unbroken*
73 min 14 s — video
Directors: Lorna Williams, Gary Marcuse
Producers: Gary Marcuse (Face to Face Media), Svend-Erik Eriksen (NFB)

Compilation of documentary films with English original shooting produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver) in co-production with Face to Face Media

FIRST NATIONS, THE CIRCLE UNBROKEN — EDUCATIONAL VERSION — VIDEO 7

From the series *First Nations, The Circle Unbroken*
67 min 28 s — video
Directors: Lorna Williams, Gary Marcuse
Producers: Gary Marcuse (Face to Face Media), Svend-Erik Eriksen (NFB)

Compilation of documentary films with English original shooting produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver) in co-production with Face to Face Media



The follow-up to the original 4-video set, *First Nations, The Circle Unbroken — Videos 5-7* address current issues, cultural identity, and relations between First Nations and Canada, with accompanying teacher's guides that provide context, background on the issues, discussion questions and activities.

FORCE DE L'EAU, LA

From the series *Une minute de science SVP!*
 1 min 14 s – video
 Director: Claude Cloutier
 Producers: Thérèse Descary, Marc Bertrand
 French original animated short produced by the NFB (French Program/Animation & Youth)

La Force de l'eau uses archival footage, animated illustration and amusing narration to explain the Archimedes principle, or why some things float and others sink.

FRANK THE WRABBIT

9 min 9 s – 35mm, video
 Director: John F. Weldon
 Producers: Marcy Page, David Verrall
 English original animated short produced by the NFB (English Program/Animation, Children, Interactive – East)

A short, funny and irreverent animated film. Frank is no ordinary rabbit – he’s a highly intelligent “wrrabbit” with a philosophical world-view that affords him great comfort. Unfortunately, his outlook is challenged when his food source – a farmer’s carrots – disappears. But his quick wit allows him to survive and prosper.

FRIPES DE CHOIX, GUENILLES DE ROI

45 min 54 s – video
 Director: Bettie Arseneault
 Producers: Diane Poitras, Pierre Bernier
 French original documentary produced by the NFB (French Program/Documentary – Acadia)



With the proliferation of used-clothing stores, new clothing habits have emerged and high fashion is accessible to ordinary people. From the Maritimes to Montreal, *Fripes de choix, guenilles de roi* is a joyful portrait of both owners and shoppers, the colourful denizens of an environment-friendly marketplace, the second-hand and vintage boutiques.

GAME OF HER LIFE, THE

94 min 24 s – video
 Director: Lyn Wright
 Producers: Silva Basmajian, Louise Lore
 English original documentary produced by the NFB (English Program/Documentary – Ontario)

The Game of Her Life is an action-packed look at the Canadian women’s Olympic hockey team, as they prepare to battle for gold in Nagano, when women’s hockey joins the Olympic roster for the first time. This documentary follows the women’s team from the gritty, nail-biting action of the 1997 World Championships, where Team Canada has to dig down deep to pull off a sudden-death victory over Team USA, to the Olympic training camp in Calgary, where rookies and veterans alike battle for the honor of representing their country at Nagano in February.

GIFT OF THE GRANDFATHERS, THE

44 min 15 s – video
 Director: Doug Cuthand
 Producers: Jerry Krepakevich and Graydon McCrea (NFB), June Morgan (Blue Hill Productions), Jerry McIntosh (CBC)

English original documentary produced by the NFB (English Program/Documentary – West – Edmonton) in co-production with Blue Hill Productions

The Aboriginal peoples who travelled the Great Plains by horseback some three centuries ago were Canada’s first cowboys. Tracing the colorful history of North American Indian cowboys and rodeos through to the present day, *The Gift of the Grandfathers* trails along with Sandra Crowchild and Richard Bish, both Indians from the Tsuu T’ina Nation in southern Alberta who were born to the rodeo life.

GLACE GLISSE, LA

From the series *Une minute de science SVP!*
 1 min 14 s – video
 Director: Claude Cloutier
 Producers: Thérèse Descary, Marc Bertrand
 French original animated short produced by the NFB (French Program/Animation & Youth)

La glace glisse uses archival footage, animated illustration and amusing narration to explain why we slip on ice.



FRANK THE WRABBIT

GRAND SERPENT DU MONDE, LE

From the collection Familiarité
 98 min 34 s – 35mm, video
 Director: Yves Dion
 Producer: Monique Létourneau
 French original dramatic feature produced by the NFB (French Program/Drama)

A young fortysomething, Tom Paradise is one of those who refuses to grow older. Behind the wheel of his bus he drives endlessly through the city, tracing out the path of his life, dreaming of the landscape of the American West that forever impressed him. Tom has only one idea in his head: to once again head south, riding the waves of love and fate. But where will all this lead, this path that has so obsessed him?

GRAND SERPENT DU MONDE, LE – TRAILER

From the collection Familiarité
 1 min 26 s – 35mm, video
 Director: Yves Dion
 Producer: Monique Létourneau
 Trailer for the French original dramatic feature produced by the NFB (French Program/Drama)



HIGH RISK OFFENDER

GYPSIES OF SVINIA

95 min 31 s – video
 Director: John Paskievich
 Producers: Joe MacDonald, Graydon McCrea
 English original documentary produced by the NFB (English Program/Documentary – West – Winnipeg)



The Gypsies of Svinia offers an unprecedented look into the everyday lives of the Roma. In a life characterized by decay and despair, the Roma dwell in squalid tenement blocks and in one-room huts made of sticks and mud where they live without clean water or sewage facilities and with little hope of employment.

HANGING OUT

17 min 36 s – video
 Director: Wesley Lowe
 Producers: George Johnson, Svend-Erik Eriksen
 English original drama produced by the NFB (English Program/Animation, Children, Interactive – West – Vancouver)

Stereotypes, preconceptions, and misconceptions we define as prejudice, can, and do, occur within racial and cultural groupings, as well as between them. Using the Chinese Canadians as a general metaphor for minority cultures and nationalities of all types, this program sheds light on the complexities of being an “ethnic Canadian” by exploring, and exploding, the biased attitudes found within that community.

HERD, THE

100 min 17 s – video
 Director: Peter Lynch
 Producers: Peter Starr, Hadley Obodiac, Louise Lore
 English original documentary produced by the NFB (English Program/Documentary – Ontario)



A dramatization of the remarkable true-life tale of Andy Bahr and the world’s greatest reindeer drive. In 1929, Bahr set out from Alaska with a small team of Inuit and Sami herders and 3,000 reindeer. They were headed for the Northwest Territories. *The Herd* is a film not about conquest but about physical and spiritual survival.

HIGH RISK OFFENDER

56 min 57 s – video
 Director: Barry Greenwald
 Producers: Barry Greenwald (Barry Greenwald Inc.), Gerry Flahive (NFB)

English original documentary produced by the NFB (English Program/Documentary – Ontario) in co-production with Barry Greenwald Inc.

Director Barry Greenwald takes his camera into a place we never thought we’d see so intimately: a high-risk parole office and the people whose lives it touches – prisoners guilty of everything from murder to white-collar crime; officers desperate to keep their clients out of prison and their failures off the files.

HITMAN HART: WRESTLING WITH SHADOWS

93 min 36 s – video
 Director: Paul Jay
 Producers: Silva Basmajian (NFB), Sally Blake, Paul Jay and David M. Ostriker (High Road Productions)

English original documentary produced by the NFB (English Program/Documentary – Ontario) in co-production with High Road Productions
 Bret ‘the Hitman’ Hart, professional wrestling’s brightest star, is facing the fight of his life. Treachery awaits him. Entering the circus-like world of wrestlers, filmmaker Paul Jay charts Hart’s progress for the year leading up to that fateful Montreal match. What emerges is a vivid portrait of a remarkable wrestling clan and a dramatic account of the biggest double-cross in wrestling’s colorful history.

HORSES OF SUFFIELD

46 min 55 s – video
 Director: Nick Bakyta
 Producers: Katherine Rankin, Jerry Krepakevich, Graydon McCrea

English original documentary produced by the NFB (English Program/Documentary – West – Edmonton)

For over half a century, the Canadian Army and a herd of wild horses shared a home at CFB Suffield, a sprawling military base near Medicine Hat, Alberta. Today, however, the horses are gone – victims not of bullets or exploding shells, but of the limited ability of the endangered short-grass environment to sustain their increasing numbers.

HOW DO THEY BRAID ROPE?

From the series *How Do They...?*
 4 min 8 s – video
 Director: Don White

Producers: George Johnson, Svend-Erik Eriksen
 English original documentary produced by the NFB (English Program/Animation, Children, Interactive – West – Vancouver)

How Do They Braid Rope? is one of a series of short and snappy videos that reveal the mysteries behind how everyday things happen. The film is a fascinating visual voyage through the twists and turns of rope-making.

HOW DO THEY KNIT A CHAIN-LINK FENCE?

From the series *How Do They...?*

3 min 39 s — video

Director: Don White

Producers: George Johnson, Svend-Erik Eriksen
English original documentary produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver)

How Do They Knit a Chain-Link Fence? is one of a series of short and snappy videos that reveal the mysteries behind how everyday things happen. The film is a fascinating visual voyage revealing what lies behind the fences many children see around their schoolyards every day.

HOW DO THEY MAKE POTATO CHIPS?

From the series *How Do They...?*

4 min 17 s — video

Director: Don White

Producers: George Johnson, Svend-Erik Eriksen
English original documentary produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver)

How Do They Make Potato Chips? is one of a series of short and snappy videos that reveal the mysteries behind how everyday things happen. Almost every child loves to eat potato chips. And they'll love to learn how they're made. (Bet you can't watch this video just once!)

HOW DO THEY PUT THE CENTERS IN CHOCOLATES?

From the series *How Do They...?*

4 min 47 s — video

Director: Don White

Producers: George Johnson, Svend-Erik Eriksen
English original documentary produced by the NFB (English Program/Animation, Children, Interactive — West — Vancouver)

How Do They Put the Centers in Chocolates? is one of a series of short and snappy videos that reveal the mysteries behind how everyday things happen. The film takes us on a visit to the factory to see the nuts and bolts (and cocoa!) of how these sweet treats are made.

ILLUMINATED LIFE OF MAUD LEWIS, THE

50 min — video

Director: Peter D'Entremont

Producers: Peter D'Entremont, Michael Mahoney and Chris Zimmer
(Triad Film Productions Ltd.)
Kent Martin, Don Haig, and Sally Bochner (NFB)

English original documentary produced by Triad Film Productions Ltd. in co-production with the NFB (English Program/Documentary — East — Halifax)

This film tells the whole story of Canada's best-loved folk artist: her care-free childhood, the onset of the rheumatoid arthritis that would gnarl her hands, the tragedy of the daughter she never knew she had — and the beautiful simplicity of the paintings that gave her life meaning.

INTELLIGENCE

75 min 44 s — video

Director: Kevin McMahon

Producers: Michael McMahon
(Primitive Features Inc.),
Gerry Flahive (NFB)

English original documentary produced by the NFB (English Program/Documentary — Ontario) in co-production with Primitive Features Inc.

In the age of information, to be intelligent is to succeed. Yet how we define and measure intelligence is a matter of controversy. Through encounters with schoolchildren and spies, computer hackers and brain specialists, the filmmakers create a poetic and provocative essay that skewers simplistic views of intelligence and argues for a broader perspective encompassing a full range of human capabilities.

JACK WISE: LANGUAGE OF THE BRUSH

43 min 36 s — 16mm, video

Director: David Rimmer

Producers: Gillian Darling Kovanic,
Graydon McCrea

English original documentary produced by the NFB (English Program/Documentary — West — Vancouver)

Two artists, two disciplines... one conversation on notions of perception. Visual artist Jack Wise and experimental filmmaker David Rimmer meet in this unique video. Wise speaks very privately about his artistic process — “losing oneself in the language of the brush” — and what it means to be an artist.

JAVA JIVE

47 min 26 s — video

Director: David Ozier

Producers: Selwyn Jacob, Graydon McCrea
English original documentary produced by the NFB (English Program/Documentary — West — Vancouver)

A look at the culture of coffee consumption, the conditions of coffee production, and the links between the two. *Java Jive* mixes the serious with the silly, the entertaining with the informative, and underscores how some of our most routine daily rituals are connected to larger issues.

JOHN McCRAE'S WAR: IN FLANDERS FIELDS

46 min 11 s — video

Director: Robert Duncan

Producers: Selwyn Jacob and Graydon McCrea (NFB),
Jonathan Desbarats and Barbara Shearer (The International Documentary Television Corporation)

English original documentary produced by the NFB (English Program/Documentary — West — Vancouver) in co-production with The International Documentary Television Corporation



John McCrae's War: In Flanders Fields chronicles McCrae's life from his childhood in Guelph, Ontario to the battlefields of the First World War in Belgium. It tells the story of his famous poem and pays tribute to the Canadian soldiers who died for a few feet of Belgian soil.

KANATA : L'HÉRITAGE DES ENFANTS D'AATAENTSIC

52 min 4 s – video
 Director: René Sioui Labelle
 Producers: Jacques Ménard, Jacques Vallée
 French original documentary produced by the NFB (French Program/Cinéastes autochtones Program)

On a rigorous and passionate quest, Huron-Wendat director René Sioui Labelle retraces the path of his ancestors and surveys their territory, recording images of stunning beauty. He unveils a historical journey known to very few as he reflects upon the identity of the Wendat nation.

KID'S VIEW OF CANADA II, A

46 min 17 s – video
 Director: Nicolette Saina
 Producers: Nicolette Saina (Nicolette Saina Productions), Jennifer Torrance (NFB)
 English original documentary produced by the NFB (English Program/Animation, Children, Interactive – West – Winnipeg) in co-production with Nicolette Saina Productions



Jordan Schroder has places to visit and people to meet. Travelling from the Okanagan Valley to the Bay of Fundy, the roving 14-year-old renews old friendships in this engaging road diary. Whether pronouncing on Don Cherry or Mike Myers, the referendum or the fishing crisis, Jordan and his friends display a fresh humor and surprising even-handedness in their remarks on the key issues facing the country.

LINKED BY A WAVELENGTH

From the series *At the Heart of the 20th Century*
 5 min 55 s – video
 Director: Daniel Frenette
 Producers: Pierre Lapointe, David Verrall
 English original documentary produced by the NFB (English Program/Animation, Children, Interactive – East)

A pioneer of wireless telegraph and radio broadcasting – and soon of television, which has just been introduced - Thomas Lyndsay recalls the highlights of his career in the marvellous world of broadcasting. At the same time, he makes us aware of the huge impact these technologies had on Canadian society.

LOST DREAMS

From the series *At the Heart of the 20th Century*
 5 min 51s – video
 Director: Daniel Frenette
 Producers: Pierre Lapointe, David Verrall
 English original documentary produced by the NFB (English Program/Animation, Children, Interactive – East)

While recalling the numerous hardships that caused her father to change his name, Kateryna Ewanchuk, a young worker of Ukrainian origin, describes the living and working conditions that led to the Winnipeg General Strike of 1919.

LOYALTIES

57 min 3 s – video
 Director: Lesley Ann Patten
 Producers: Kent Martin (NFB) Lesley Ann Patten (Rising Productions Ltd.)
 English original documentary produced by the NFB (English Program/Documentary – East – Halifax) in co-production with Rising Productions Ltd.

This story is a journey into the past brought about by the extraordinary conjunction of two women in the present. Dr. Ruth Whitehead first met Carmelita Robertson when the younger woman came to do genealogical research at the Museum of Natural History in Halifax as a graduate student. This documentary film takes on a journey through painful history and a poignant reconciliation with two women who are halves of a whole story, that of slaveowner and slave.



KANATA : L'HÉRITAGE DES ENFANTS D'AATAENTSIC

LUDOVIC – UNE POUPÉE DANS LA NEIGE

From the collection *Bibliomania*
 14 min 12 s – 35mm, video
 Director: Co Hoedeman
 Producer: Thérèse Descary
 Original animated short produced by the NFB (French Program/Animation & Youth)

Wrapped in the music of Daniel Lavoie, this charming, tender tale by Co Hoedeman evokes the cosy relationship between a child and a favorite toy, offering a glimpse into the magic and mystery of childhood.

M.C. ESCHER: SKY AND WATER 1 / M.C. ESCHER : L'AIR ET L'EAU 1

3 min 23 s – 35mm, video
 Director/Animator: Gayle Thomas
 Producers: Marcy Page, David Verrall
 Multilingual original animated short produced by the NFB (English Program/Animation, Children, Interactive – East)

M.C. Escher: Sky and Water 1/M.C. Escher : l'air et l'eau 1 mixes traditional and computer animation – accompanied by a stunning soundtrack – to playfully explore and deconstruct the optical illusion within one of the artist's most famous works. A fitting homage to a master on the 100th anniversary of his birth.

**MAN WHO MIGHT HAVE BEEN:
AN INQUIRY INTO THE LIFE AND
DEATH OF HERBERT NORMAN,
THE**

98 min 4 s — video
 Director: John Kramer
 Producers: Gerry Flahive, Louise Lore
 English original documentary produced
 by the NFB (English Program/Documen-
 tary — Ontario)



On April 4, 1957, Herbert Norman, the Canadian ambassador to Egypt, leapt to his death from a Cairo rooftop. The film takes us back to a time when the Cold War was heating up, and when the mere accusation of communist sympathies could destroy a man's career. During his meteoric rise and fall, Norman crossed paths with some of the greatest personalities of his time: Nobel-prize winning Canadian diplomat and politician Lester B. Pearson, FBI director J. Edgar Hoover, General Douglas MacArthur and charismatic Egyptian leader Gamel Abdul Nasser.

**McGILL, MAHLER AND
MONTREAL**

57 min 30 s — video
 Director: Robert Chesterman
 Producers: George Johnson (NFB),
 Robert Chesterman
 (Prometheus Productions Ltd.)
 English original documentary produced
 by the NFB (English Program/Documen-
 tary — West — Vancouver) in co-produc-
 tion with Prometheus Productions Ltd.

This video is a record of a major musical event, a tribute to one of Canada's oldest universities and an evocation of a great city. *McGill, Mahler and Montreal* explores the emotional and technical challenges faced by the McGill Symphony Orchestra as they create a performance of Mahler's Fifth Symphony.

MIND OF YOUR OWN, A

37 min 28 s — video
 Director: Gail Sweeney
 Producers: Tamara Lynch, Isobel Marks,
 David Verrall
 English original documentary produced
 by the NFB (English Program/Animation,
 Children, Interactive — East)

Henry, Stephanie, Matt and Max are articulate, engaging, empathetic and inspirational. These four dynamic children with learning disabilities are the subject of a documentary film for all 9-12-year-olds. Their stories sparkle with humour as the children speak of the challenges they faced in both school and social environments.

MOI, J'ME FAIS MON CINÉMA

75 min 7 s — video
 Director: Gilles Carle
 Producers: Chantale Bujold
 (Imavision Productions Inc.)
 Nicole Lamothe (NFB)
 French original documentary produced
 by the NFB (French
 Program/Documentary — Work and the
 Workplace) in co-production with
 Imavision Productions Inc.



Gilles Carle offers this "filmmaker's auto-biography," which tells as much about the history of Quebec cinema as it does about the amazingly prolific and versatile director.

**MON ENFANT, MA TERRE / MY
CHILD, MY LAND**

4 min 5 s — 35mm, video
 Director: Francine Desbiens
 Producers: Pierre Hébert
 Multilingual original animated short
 produced by the NFB (French Program/
 Animation & Youth)



A shocking film about antipersonnel land mines and a barbarous complacency. *Mon enfant, ma terre/My Child, My Land* denounces the use of this hideous weapon. It particularly denounces the complicity of the industrialized nations.

**MONDE MERVEILLEUX
DE LA COULEUR, LE**

From the series *Une minute de science SVP!*
 1 min 14 s — video
 Director: Claude Cloutier
 Producers: Thérèse Descary, Marc Bertrand
 French original animated short produced
 by the NFB (French Program/Animation
 & Youth)

Le Monde merveilleux de la couleur uses archival footage, animated illustration and amusing narration to explain how the cones of the retina enable us to perceive the spectrum of colours.

MY HEALING JOURNEY: SEVEN YEARS WITH CANCER

44 min 39 s – video
 Director: Joseph Viszmeg
 Producers: Jerry Krepakevich, Graydon McCrea
 English original documentary produced by the NFB (English Program/Documentary – West – Edmonton)



Joe Viszmeg was diagnosed with cancer in 1991 and given a year to live. Terminally ill, Joe documented his living with the disease in the 1995 film *In My Own Time: Diary of a Cancer Patient*. In 1998, after living with cancer for seven years, Joe retells the story in a second film bringing it up to date, recounting some of the medical and alternative therapies he has been through.

ŒUVRE DE FRANCINE DESBIENS, L'

From the collection *Mémoire*
 99 min 3 s – video
 Director: Marcel Jean
 Producer: Pierre Hébert
 Compilation of animated films with French original shooting produced by the NFB (French Program/Animation & Youth)

Tapping into a vast film collection of incalculable artistic, historical, social and cultural importance, the *Mémoire* collection offers boxed sets containing the collected works of key filmmakers, along with studies, interviews and a complete filmography. *L'Œuvre de Francine Desbiens* is paired with *L'Œuvre de Suzanne Gervais* in a boxed set devoted to two French Animation Studio pioneers.

ŒUVRE DE SUZANNE GERVAIS, L'

From the collection *Mémoire*
 79 min 57 s – video
 Director: Marcel Jean
 Producer: Pierre Hébert
 Compilation of animated films with French original shooting produced by the NFB (French Program/Animation & Youth)

Tapping into a vast film collection of incalculable artistic, historical, social and cultural importance, the *Mémoire* collection offers boxed sets containing the collected works of key filmmakers, along with studies, interviews and a complete filmography. *L'Œuvre de Suzanne Gervais* is paired with *L'Œuvre de Francine Desbiens* in a boxed set devoted to two French Animation Studio pioneers.

OKIMAH

50 min 40 s – video
 Director: Paul M. Rickard
 Producers: Germaine Ying Gee Wong, Sally Bochner

English original documentary produced by the NFB (English Program/Documentary – East – Montreal)

Since time immemorial, the goose hunt has been of central importance to the Cree people of the James Bay coastal areas. The hunt is not only a source of food for the people, but it also plays an increasingly important role in the transmission of Cree culture, skills and ethics. Filmmaker Paul M. Rickard takes us along with his family on a fall goose hunt in the surrounding areas of Moose River in northern Ontario.

OTHER SIDE OF THE PICTURE, THE

52 min 58 s – video
 Director: Teresa MacInnes
 Producers: Gillian Darling Kovanic, Jennifer Torrance, Graydon McCrea
 English original documentary produced by the NFB (English Program/Documentary – West – Vancouver)

Through the ages women have created and do create art but today a typical collection in most museums and galleries consists of no more than five percent of work by women. *The Other Side of the Picture* asks why and suggests that the art establishment has a lot to answer for.

OUMAR 9-1-1

53 min 1 s – video
 Director: Stéphane Drolet
 Producer: Nicole Lamothe
 French original documentary produced by the NFB (French Program/Documentary–Work and the Workplace)



In this part of Montreal, everyone calls on Oumar when they need a hand. Now a Canadian citizen, Oumar is from Burkina Faso; he finds helping others only natural. People tend to gather around Oumar as he works, and talk often turns to serious issues such as feminism, polygamy, politics or religion.

PÈRE POUR LA VIE

52 min 11 s – video
 Director: Jean-Thomas Bédard
 Producer: Nicole Lamothe
 French original documentary produced by the NFB (French Program/Documentary – Work and the Workplace)

Against the colourful backdrop of the changing seasons, three fathers interact with their children as they explain how this emotional bond helps them redefine themselves as fathers, men and husbands. Through their highly personal stories, we understand that the simple things in life – like a father's love for his children – are really the most profound.

PIERRE PERRAULT PARLE DE L'IDENTITÉ COLLECTIVE – L'OUMIGMAG OU L'OBJECTIF DOCUMENTAIRE

From the collection *Mémoire – L'Intégrale de Pierre Perrault*

71 min 55 s – video
 Director: Michel La Veaux
 Producer: Marcel Jean

Compilation of documentary films with French original shooting produced by the NFB (French Program/Distribution)

To accompany the boxed set *La Quête d'identité collective*, a December 1998 interview with Pierre Perrault in which he talks about the films *L'Acadie*, *l'Acadie?!* and *Un pays sans bon sens*, and about making his two films about muskox. Also includes the film *L'Oumigmag ou l'Objectif documentaire*.

PIERRE PERRAULT PARLE DE L'ÎLE-AUX-COUDRES – LE BEAU PLAISIR

From the collection *Mémoire – L'Intégrale de Pierre Perrault*

54 min 42 s – video
 Director: Michel La Veaux
 Producers: Marcel Jean

Compilation of documentary films with French original shooting produced by the NFB (French Program/Distribution)

To accompany the boxed set *La Trilogie de l'Île-aux-Coudres*, a specially taped interview with Pierre Perrault in which he enthusiastically talks about his early days in cinema, his discovery of the Charlevoix region, his work in radio and the making of the three films contained in this boxed set. Also includes the film *Le Beau Plaisir*, which Perrault co-directed with Michel Brault and Bernard Gosselin.

PIERRE PERRAULT PARLE DU CYCLE ABITIBIEN – LE RETOUR À LA TERRE

From the collection *Mémoire – L'Intégrale de Pierre Perrault*

81 min 56 s – video
 Director: Michel La Veaux
 Producer: Marcel Jean

Compilation of documentary films with French original shooting produced by the NFB (French Program/Distribution)

To accompany the boxed set *Le Cycle abitibien*, an interview with Pierre Perrault in which he talks about the origin and development of the Abitibi cycle and meeting Hauris Lalancette. He also discusses his filmmaking approach, which he calls "cinéma vécu". Also includes the film *Le Retour à la terre*.

PILL, THE

44 min 38 s – video
 Directors: Erna Buffie, Elise Swerhone
 Producers: Joe MacDonald, Merit Jensen Carr, Graydon McCrea

English original documentary produced by the NFB (English Program/Documentary – West – Winnipeg)

This fascinating documentary offers a look at the hidden history of the oral contraceptive that changed the world and features interviews with Gloria Steinem and author Barbara Seaman, who wrote "The Doctor's Case Against the Pill" in 1969.

PLACE CALLED CHIAPAS, A

92 min 9 s – video
 Director: Nettie Wild
 Producers: Svend-Erik Eriksen (NFB), Betsy Carson, Nettie Wild, and Kirk Tougas (Canada Wild Productions Ltd.)

English original documentary produced by the NFB (English Program/Documentary – West – Vancouver) in co-production with Canada Wild Productions Ltd.



Director Nettie Wild travels throughout the jungle canyons of Chiapas to capture the elusive and fragile life of a revolution threatened by right-wing paramilitary death squads. *A Place Called Chiapas* provides chilling insight into President Zedillo's "modern" Mexico. Through eight months of filming, Nettie Wild takes the audience with her on a personal journey through fear, hope and illusion.

PERFECT HERO, THE

51 min 58 s – video
 Director: Barbara Doran
 Producers: Sally Bochner, Kent Martin
 English original documentary produced by the NFB (English Program/Documentary – East – Halifax)

Award-winning director Barbara Doran takes you on a delightful journey into the fascinating world of romance where you meet some of the world's most celebrated writers: Virginia Henley, Heather Graham and the grande dame of romance herself – Barbara Cartland.

PETITES HISTOIRES À SE METTRE EN BOUCHE

53 min 31 s – video
 Director: Helen Doyle
 Producers: Éliane Doré (Ciné-Gestion Inc.), Nicole Lamothe (NFB)

French original documentary produced by the NFB (French Program/Documentary – Work and the Workplace) in co-production with Ciné-Gestion Inc.



A sensuous celebration of the earthly delights that entice us – as Eve's apple did Adam – to indulge our appetite for life. The scope of this documentary is not limited to the pleasures of the palate but looks at many of the small joys of daily life.

PRIX DE LA VIE, LE

50 min 2 s — video
 Directors: Bruno Baillargeon,
 Marie Suzanne Joyal
 Producers: Yves Fortin and Colette Loumède
 (Les Productions du Regard Inc.),
 Nicole Lamothe (NFB)

French original documentary produced by the NFB (French Program/Documentary – Work and the Workplace) in co-production with Les Productions du Regard Inc.



Featuring staff and patients in an extended care facility, interviews with different players in the health field and clips of medical milestones, *Le Prix de la vie* urges us to think about our aging population and the value we put on human life in these days when the bottom line reigns supreme.

PROM, THE

50 min 17 s — video
 Directors: Jeremiah Hayes, Wendy Rowland
 Producers: Glen Salzman and Robert DeLeskie
 (Cineflix Productions Inc.),
 Germaine Ying Gee Wong and
 Sally Bochner (NFB)

English original documentary produced by the NFB (English Program/Documentary – East – Montreal) in co-production with Cineflix Productions Inc.

The Prom tracks a group of students from Montreal’s FACE High School, charting 24 hours of a great adolescent ritual. Observant and affectionate, this film captures a wealth of telling detail. Part Cinderella, part American Graffiti, with a dash of Saturday Night Fever, *The Prom* is smart, touching and funny – a movie snapshot that appeals to the teenager in everyone.

RAIN, DRIZZLE AND FOG

49 min 45 s — video
 Director: Rosemary House
 Producers: Kent Martin, Sally Bochner
 English original documentary produced by the NFB (English Program/Documentary – East – Halifax)

Rain, Drizzle and Fog is a celebration of a town like no other, St. John’s, Newfoundland. Join some of Newfoundland’s most famous artists and writers as they take you on a tour of the city’s past and present. Featuring Mary Walsh (*This Hour Has 22 Minutes*), Andy Jones (*Codco*), Bryan Hennessey, Des Walsh, Anita Best and Ed Riche.

ROCKET, LE

42 min 25 s — video
 Director: Jacques Payette
 Producer: Éric Michel
 French original documentary produced by the NFB (French Program/Documentary – Society and Science)



Meet Maurice Richard on and off the ice, and follow his spectacular career with the Montreal Canadiens – from the early 1940s, when only a few thousand people turned out for pro hockey games, to the 1950s, when the Montreal Forum was bursting with delirious fans. *Le Rocket* features footage from many games and revealing interviews with Richard himself, the first star of the golden age of hockey.

ROUE CONTRE LA FRICTION, LA

From the series *Une minute de science SVP!*
 1 min 14 s — video
 Director: Claude Cloutier
 Producers: Thérèse Descary, Marc Bertrand
 French original animated short produced by the NFB (French Program/Animation & Youth)

La Roue contre la friction uses archival footage, animated illustration and amusing narration to explain how the invention of the ball bearing reinvented the wheel.

SEARCHING FOR HAWA'S SECRET

46 min 50 s — video
 Director: Larry Krotz
 Producers: Joe MacDonald, Graydon McCrea
 English original documentary produced by the NFB (English Program/Documentary – West – Winnipeg)

Searching for Hawa’s Secret is a close-up look at an HIV/AIDS vaccine research project in Kenya carried out by Dr. Frank Plummer of Winnipeg, which might contain the key to unlocking the mystery of AIDS.

SEUIL, LE / THE THRESHOLD

7 min 53 s — 35mm, video
 Director: Suzanne Gervais
 Producers: Pierre Hébert, Yves Leduc
 Multilingual original animated short produced by the NFB (French Program/Animation & Youth)



A touching reflection on leaving home, this animated film is an impressionistic look at a son’s departure from his mother’s house. He hesitates in front of the chest of drawers and his old toy box. Objects turn back the clock, reminding him of childhood, his father’s departure, adolescence... His mother also remembers while watching him through a half-open door. Will he succeed in wrenching himself away and crossing the threshold into a new life?

SHEPHERD'S PIE AND SUSHI

45 min 12 s – video

Directors: Craig Anderl, Mieko Ouchi, Anne Wheeler

Producers: Craig Anderl and Mieko Ouchi (100 Miles Film Group), Jerry Krepakevich (NFB)

English original documentary produced by the NFB (English Program/Documentary – West – Edmonton) in co-production with 100 Miles Film Group



Shepherd's Pie and Sushi looks at complex questions of personal and cultural identity with a light touch. Using archival material, dramatic re-enactment, powerful scenes from *The War Between Us* and moving interviews with members of the Ouchi family, the film relates the early history of Japanese-Canadians and looks at Mieko's and her family's struggles with their own identities.

SHOW GIRLS

52 min 3 s – video

Director: Meilan Lam

Producers: Tamara Lynch, Barrie Angus McLean, David Verrall

English original documentary produced by the NFB (English Program/Animation, Children, Interactive – East)



Show Girls celebrates Montreal's swinging Black jazz scene from the 1920s to the 1960s, when the city was wide open. Three women who danced in the legendary Black clubs of the day – Rockhead's Paradise, The Terminal, Café St. Michel – share their unforgettable memories of life at the center of one of the world's hottest jazz spots.

SHYLOCK

57 min 20 s – video

Director: Pierre Lasry

Producers: Kenneth Hirsch, Don Haig, Sally Bochner

English original documentary produced by the NFB (English Program/Documentary – East – Montreal)

Shakespeare's *Shylock* has been cast as archetypal usurer, clownish fool, wolfish villain and victim of persecution. Shot across Europe and North America, and featuring interviews with critics, historians, top directors and actors – as well as classic portrayals by Orson Welles, Sir Laurence Olivier and Dustin Hoffman – this documentary shows that *Shylock* reveals much about the cultures in which he appears.

SIENA

2 min 4 s – video, 35mm

Director: Lynn Smith

Producer: Marcy Page

English animated short produced by the NFB (English Program/ Animation, Children, Interactive – East)

Animated directly under the camera in underlit sand, created especially for the Siena International Short Film Festival in Italy, the opening sequence begins with dreamlike images of Siena at night. Through the combined rhythm of waving banners, galloping horses and distant voices, sound and image evolve into a world of cinema.

SILENT TEARS

28 min – video

Director: Shirley Cheechoo

Producers: Shirley Cheechoo (Spoken Song Productions Inc.), Jerry Krepakevich and Graydon McCrea (NFB)

English original drama produced by the NFB (English Program/Documentary – West – Edmonton) in co-production with Spoken Song Productions Inc.

Based on a Cree family's true story, *Silent Tears* is a gripping drama that chronicles a very tough northern winter for nine-year-old Anne, her parents and siblings.

SINGING OUR STORIES

48 min 52 s – video

Director: Annie Frazier Henry

Producers: George Johnson and Graydon McCrea (NFB), Annie Frazier Henry and Michael Chechik (Full Regalia Productions Ltd./Omni Film Productions Ltd.)

English original documentary produced by the NFB (English Program/Documentary – West – Vancouver) in co-production with Full Regalia Productions Ltd./Omni Film Productions Ltd.

Three Cherokee women sit around the kitchen table singing, their voices blending effortlessly, rising into the leafy canyon. Rita Coolidge, her sister Priscilla Coolidge and niece Laura Satterfield are among the featured performers in *Singing Our Stories*, which profiles some of the First Ladies of North American indigenous music.

SNOW CAT

22 min 58 s – 35mm, video

Director: Sheldon Cohen

Producers: Sheldon Cohen and Kenneth Hirsch (Snow Cat Productions Inc.) Marcy Page, Barrie Angus McLean and David Verrall (NFB)

English original animated short produced by the NFB (English Program/Animation, Children, Interactive – East) in co-production with Snow Cat Productions Inc.

Elsie, who lives in a secluded house in the far north, desperately wishes for a pet to keep her company. So the North Wind creates a magical cat out of snow – but with a warning: the cat must never enter Elsie's warm little house.

Full of wisdom and sensitivity, this heartfelt story is perfect for a child's sensibility. But people of all ages will be drawn to this timeless tale of enduring love.

SOUFFLE DU VENT, LE

From the series *Une minute de science SVP!*

1 min 25 s – video

Directors: Martin Barry

Producers: Thérèse Descary, Marc Bertrand

French original animated short produced by the NFB (French Program/Animation & Youth)

Le Souffle du vent uses archival footage, animated illustration and amusing narration to explain the phenomenon of wind.



SUNRISE OVER TIANANMEN SQUARE

STRANGERS IN THE HOUSE

52 min – video
 Directors: Marke Slipp, Penny Ritco
 Producers: Penny Ritco, Andy Thompson and Patricia Phillips (Great North Productions Inc.) Graydon McCrea and Jerry Krepakevich (NFB)

English original documentary produced by the NFB (English Program/Documentary – West – Edmonton) in co-production with Great North Productions Inc.

By the time they leave school, most North American children will have seen 8,000 TV murders, 100,000 other acts of violence and over 600,000 commercials. TV violence and addiction, commercialism, the V-chip and the death of imagination – these are just some of the key issues tackled by this documentary on the world’s most powerful medium.

STREET, THE: A FILM WITH THE HOMELESS

58 min 24 s – video
 Director: Daniel Cross
 Producers: Don Haig and Adam Symansky (NFB), Daniel Cross, Peter Wintonick (Necessary Illusions Productions Inc.)

English original documentary produced by the NFB (English Program/Documentary – East – Montreal) in co-production with Necessary Illusions

Every day, on the streets of Canada’s cities, we pass them on our way to work or school. Filmed in a cinema vérité style, *The Street: A Film With the Homeless* is unique: it humanizes the homeless, breaking down the barrier between us and them, neither moralizing nor offering easy answers.

SUNRISE OVER TIANANMEN SQUARE

29 min 25 s – 35mm, video
 Director: Shui-Bo Wang
 Producers: Donald McWilliams, Barrie Angus McLean, David Verrall

English original animated short produced by the NFB (English Program/Animation, Children, Interactive – East)

Sunrise Over Tiananmen Square is a visual autobiography of an artist who grew up in China during the historic upheavals of the ‘60s, ‘70s and ‘80s. Through a rich collage of original artwork and family and archival photographs, Shui-Bo Wang offers a personal perspective on the turbulent Cultural Revolution and the years that followed.

SURVIVING DEATH: STORIES OF GRIEF

47 min 16 s – video
 Director: Elizabeth Murray
 Producers: Gillian Darling Kovanic, Graydon McCrea

English original documentary produced by the NFB (English Program/Documentary – West – Vancouver)

When a loved one dies, the process of making the loss real can be a lonely and confusing experience. *Surviving Death: Stories of Grief* is about people negotiating a new relationship with life after losing a loved one. Recognizing that there is no single or easy path to recovery, this video is a useful resource for those in grief and for those lending support to people who are grieving.

TO A DIFFERENT BEAT

47 min 30 s – video
 Directors: Randy Bradshaw, Brian Dooley
 Producers: Brian Dooley and Patricia Phillips (Great North Productions Inc.), Jerry Krepakevich and Graydon McCrea (NFB)

English original documentary produced by the NFB (English Program/Documentary – West – Edmonton) in co-production with Great North Productions Inc.

This film provides a personal look at the world of policing. It examines in an intimate way the relationship between the police and the public it is sworn to protect. The film explores the dynamic between the public and the police by following the day-to-day interactions of police in three different cities: Edmonton, New Orleans and London, England.

TRANSFIGURED / TRANSFIGURÉ

5 min 32 s – 35mm, video
 Director: Stephen Arthur
 Producers: George Johnson, Svend-Erik Eriksen
 Multilingual original animated short produced by the NFB (English Program/Animation, Children, Interactive – West – Vancouver)

Welcome to the world of Canadian painter Jack Shadbolt, and to *Transfigured/Transfiguré*, Stephen Arthur’s brilliant animated homage to his work. Using computer technology, the film portrays Shadbolt’s shamanistic vision by animating a large number of his paintings into a seamless flow of interacting, transforming figures.

TROISIÈME CIEL, LE

48 min 52 s – video
 Directors: Georges Payrastre, Melissa Fung
 Producers: Yves Bisailon, Jacques Ménard
 French original documentary produced by the NFB (French Program/Documentary – Ontario/Western Canada)

The massive immigration of Hong Kong Chinese has reshaped the face of Vancouver. *Le Troisième Ciel* gives us a glimpse inside this influential but little-known community. Prejudices fall by the wayside as we discover the community’s way of life and the vital role it plays in the Canadian and world economy through a moving, intimate portrait of the Lam family, who arrived here in 1991.

TRUTH MERCHANTS

46 min 58 s – video
 Director: Kevin McMahon
 Producers: Gerry Flahive (NFB),
 Michael McMahon
 (Primitive Features Inc.)

English original documentary produced by the NFB (English Program/Documentary – Ontario) in co-production with Primitive Features Inc.

Truth Merchants enters the twilight world of public relations – somewhere between propaganda and journalism, showbiz and advertising – to observe PR practitioners at work.

UNDER ONE SKY: ARAB WOMEN IN NORTH AMERICA TALK ABOUT THE HIJAB

43 min 30 s – video
 Director: Jennifer Kawaja
 Producer: Ginny Stikeman

English original documentary produced by the NFB (English Program/Documentary – East – Montreal)

Director Jennifer Kawaja speaks to young Arab women in Canada about the challenge of holding onto a culture that, for most Western feminists, represents repression and loss of women’s power. How they reconcile the seeming contradictions of their lives is the subject of this film.

WHEN STRANGERS RE-UNITE

52 min – video
 Directors: Florchita Bautista, Marie Boti
 Producers: Germaine Ying Gee Wong and Sally Bochner (NFB),
 Malcolm Guy, Michelle Smith,
 (Productions Multi-Monde Inc.)

English original documentary produced by the NFB (English Program/Documentary – East – Montreal) in co-production with Productions Multi-Monde Inc.

In the last ten years more than 100,000 Filipinos have left their families to come to Canada to work as domestic workers. After years of separation they are finally able to apply for their families to join them in Canada. This film follows the reunification of three families. Their stories are poignant reminders of how reality can be quite different from expectations.

WITH GRANDMA / AVEC GRAND-MÈRE

9 min 23 s – 35mm, video
 Director: Françoise Hartmann
 Producers: Marcy Page, Barrie Angus McLean,
 David Verrall

Multilingual original animated short produced by the NFB (English Program/Animation, Children, Interactive – East)

A lyrical look at the shared experiences of a young girl visiting with her grandmother.

YUXWELUPTUN: MAN OF MASKS

21 min 35 s – video
 Director: Dana Claxton
 Producers: Selwyn Jacob, Graydon McCrea
 English original documentary produced by the NFB (English Program/Documentary – West – Vancouver)

Yuxweluptun: Man of Masks is a portrait of Lawrence Paul Yuxweluptun, an artist and a traditional Salish dancer, whose works reflect the history and the realities of First Nation communities. Through images of Yuxweluptun’s artwork, the landscape, and interviews, this innovative film provides a glimpse into Salish culture, a view of contemporary First Nations’ art making, and the politics of the artist.

ABEGWEIT

71 min 48 s – video

Director of the original production and the version: **Serge Morin**

Producers of the original production

and the version: **Pierre Bernier, Diane Poitras**

Subtitled English version of the French original documentary *Abegweit* produced by the NFB (French Program/Documentary – Acadia)



Please consult the **Productions** section under the title *Abegweit* for a description of this film.

BAL DES FINISSANTS, LE

49 min 57 s – video

Directors of the original production and

the adaptation: **Jeremiah Hayes, Wendy Rowland**

Producers of the original production and

the adaptation: **Germaine Ying Gee Wong and Sally Bochner (NFB)**

Glen Salzman, Robert DeLeskie

(Cineflix Productions Inc.)

French adaptation of the English original documentary *The Prom* produced by the NFB (English Program/Documentary – East – Montreal) in co-production with Cineflix Productions Inc.



Please consult the **Productions** section under the title *The Prom* for a description of this film.

BELIEVING

52 min 12 s – video

Director of the original production and the version: **Lina B. Moreco**

Producer of the original production

and the version: **Nicole Lamothe**

English version of the French original documentary *Croire* produced by the NFB (French Program/Documentary – Work and the Workplace)

Please consult the **Productions** section under the title *Croire* for a description of this film.

CHAT DE NEIGE, LE

23 min 2 s – video

Director of the original production

and the version: **Sheldon Cohen**

Producers of the original production

and the version: **Sheldon Cohen and**

Kenneth Hirsch

(Snow Cat Productions Inc.)

Marcy Page,

Barrie Angus McLean

and David Verrall (NFB)

French version of the English original animated short *Snow Cat* produced by the NFB (English Program/ Animation, Children, Interactive – East) in co-production with Snow Cat Productions Inc.



Please consult the **Productions** section under the title *Snow Cat* for a description of this film.

CHILE, OBSTINATE MEMORY – DUBBED ENGLISH ABRIDGED VERSION

52 min 42 s – video

Director of the original production

and the versions: **Patricio Guzman**

Producers of the original production

and the versions: **Éric Michel (NFB),**

Yves Jeanneau

(Les Films d'Ici/La Sept ARTE)

English abridged version of the English version *Chile, Obstinate Memory* produced by the NFB (French Program/ Documentary – Society and Science) in co-production with Les Films d'Ici and La Sept ARTE

A generation of young Chileans has grown up with no knowledge of the facts surrounding the military coup of September 11, 1973. On that day, Salvador Allende's democratically elected socialist government was overthrown by General Pinochet. It was supposed to be Juan's wedding day. Instead, he was almost killed fighting the dictator's troops. Now, Patricio Guzman returns to Chile, after 23 years. The time has come to reveal the long-forgotten truth.

CHILI, LA MÉMOIRE OBSTINÉE – ABRIDGED VERSION FOR TELEVISION

43 min 16 s – video

Director of the original production

and the versions: **Patricio Guzman**

Producers of the original production

and the versions: **Éric Michel (NFB),**

Yves Jeanneau

(Les Films d'Ici/La Sept ARTE)

French abridged version of the French original documentary *Chili, la mémoire obstinée* produced by the NFB (French Program/ Documentary – Society and Science) in co-production with Les Films d'Ici and La Sept ARTE

Please consult the **Versions and Adaptations** section under the title *Chile, Obstinate Memory* for a description of this film.

COLLISION COSMIQUE

26 min 48 s – video

Director of the original production
and the version: Catherine FolProducer of the original production
and the version: Éric MichelAbridged version of the French original
documentary *Toutatis* produced by the
NFB (French Program/ Documentary –
Society and Science)

In 1994, comet Shoemaker-Levy hurtled
straight into Jupiter. For the first time in
history, astronomers witnessed a cosmic
collision of a magnitude that would have
destroyed the Earth. It is to avoid such a
catastrophe that scientists study the path
of asteroids, such as Toutatis which will
just miss our planet in the year 2004.

**COMMENT FAIT-ON POUR
ENTRELACER LE GRILLAGE
DES CLÔTURES?**From the series *Comment fait-on...?*
3 min 39 s – videoDirector of the original production
and the version: Don WhiteProducers of the original production
and the version: George Johnson,
Svend-Erik EriksenFrench version of the English original
documentary produced by the NFB
(English Program/ Animation, Children,
Interactive – West – Vancouver)

Please consult the **Productions** section
under the title *How Do They Knit a
Chain-Link Fence?* for a description of
this film.

**COMMENT FAIT-ON POUR
FAIRE LES CHIPS?**From the series *Comment fait-on...?*
4 min 17 s – videoDirector of the original production
and the version: Don WhiteProducers of the original production
and the version: George Johnson,
Svend-Erik EriksenFrench version of the English original
documentary produced by the NFB
(English Program/ Animation, Children,
Interactive – West – Vancouver)

Please consult the **Productions** section
under the title *How Do They Make Potato
Chips?* for a description of this film.

**COMMENT FAIT-ON POUR
REEMPLIR LE CENTRE DES
CHOCOLATS?**From the series *Comment fait-on...?*

4 min 47 s – video

Director of the original production
and the version: Don WhiteProducers of the original production
and the version: George Johnson,
Svend-Erik EriksenFrench version of the English original
documentary produced by the NFB
(English Program/ Animation, Children,
Interactive – West – Vancouver)

Please consult the **Productions** section
under the title *How Do They Put the
Centers in Chocolates?* for a description
of this film.

**COMMENT FAIT-ON POUR
TRESSER LA CORDE?**From the series *Comment fait-on...?*

4 min 8 s – video

Director of the original production
and the version: Don WhiteProducers of the original production
and the version: George Johnson,
Svend-Erik EriksenFrench version of the English original
documentary produced by the NFB
(English Program/Animation, Children,
Interactive – West – Vancouver)

Please consult the **Productions** section
under the title *How Do They Braid Rope?*
for a description of this film.

COSMIC COLLISION

26 min 48 s – video

Director of the original production
and the version: Catherine FolProducer of the original production
and the version: Éric MichelEnglish abridged version of the French
original documentary *Toutatis* produced
by the NFB (French Program/Documen-
tary – Society and Science)

Please consult the **Versions and
Adaptations** section under the title
Collision cosmique for a description
of this film.

DEAD TREE, THE

10 min 59 s – 35mm, video

Director of the original production
and the version: Vincent GauthierProducers of the original production
and the version: Pierre Hébert, Yves LeducEnglish version of the French original
animated short *L'Arbre mort* produced by
the NFB (French Program/ Animation &
Youth)

Please consult the **Productions** section
under the title *L'Arbre mort* for a descrip-
tion of this film.

**ERREUR BORÉALE, L' –
ABRIDGED VERSION**

52 min 30 s – video

Directors of the original production
and the version: Richard Desjardins,
Robert MonderieProducers of the original production
and the version: Éric Michel (NFB),
Bernadette Payeur
(ACPAV Inc.)French abridged version of the French
original documentary *L'Erreur boréale*
produced by the NFB (French Program/
Documentary – Society and Science) in
co-production with ACPAV Inc.

Please consult the **Productions** section
under the title *L'Erreur boréale* for a
description of this film.

FORCE OF WATER, THEFrom the series *Science Please!*

1 min 14 s – video

Director of the original production
and the version: Claude CloutierProducers of the original
and the version: Thérèse Descary, Marc BertrandEnglish version of the French original
animated short *La Force de l'eau*
produced by the NFB (French Program/
Animation & Youth)

Please consult the **Productions** section
under the title *La Force de l'eau* for a
description of this film.

GAME OF HER LIFE, THE

49 min 55 s – video
 Director of the original production and the version: Lyn Wright
 Producers of the original production and the version: Silva Basmajian, Louise Lore
 Abridged version of the English original documentary *The Game of Her Life* produced by the NFB (English Program/ Documentary – Ontario)



Please consult the Productions section under the title *The Game of Her Life* for a description of this film.

GRAND SERPENT DU MONDE, LE

96 min 33 s – video
 Director of the original production and the version: Yves Dion
 Producer of the original production and the version: Monique Létourneau
 Subtitled English version of the French original dramatic feature *Le Grand Serpent du Monde* produced by the NFB (French Program/Drama)



Please consult the Productions section under the title *Le Grand Serpent du Monde* for a description of this film.

INVENTION DU STRESS, L'

25 min 30 s – video
 Director of the original production and the version: Jacques Godbout
 Producer of the original production and the version: Éric Michel
 Abridged version of the French original documentary *Pour l'amour du stress* produced by the NFB (French Program/ Documentary – Society and Science)

A documentary on the life, career and personality of Dr. Hans Selye, world-renowned pioneer and expert on stress. This eminent Austrian researcher, who worked primarily in Montreal, is affectionately presented by Quebecker Louise Drevet-Selye, his research partner and wife.

JUST THE FLU?

23 min 53 s – video
 Director of the original production and the version: Bruno Carrière
 Producer of the original production and the version: Éric Michel
 English abridged version of the English version *Influenza* produced by the NFB (French Program/ Documentary – Society and Science) in co-production with Les Films d'Ici and France 2

Scientists, aware that the influenza virus can mutate without warning, live in fear of an epidemic of killer flu. This fearless documentary takes us into laboratories around the world, interviewing researchers in England, Canada, France, the US and Australia, all engaged in a constant battle against a virus so small that one million can fit on the head of a pin.

LUDOVIC – THE SNOW GIFT

From the collection *Bibliomania*
 14 min 12 s – 35mm, video
 Director of the original production and the version: Co Hoedeman
 Producer of the original production and the version: Thérèse Descary
 English version of the French original animated short *Ludovic – Une poupée dans la neige* produced by the NFB (French Program/Animation & Youth)

Please consult the Productions section under the title *Ludovic – Une poupée dans la neige* for a description of this film.

MORT VENAIT DU CIEL, LA

From the series *Au cœur du XXe siècle*
 6 min – video
 Director of the original production and the version: Daniel Frenette
 Producers of the original production and the version: Pierre Lapointe, David Verrall
 French version of the English original documentary *Death Rained Down from the Sky* produced by the NFB (English Program/Animation, Children, Interactive – East)

Please consult the Productions section under the title *Death Rained Down from the Sky* for a description of this film.

MY HEART IS MY WITNESS

56 min 1 s – video
 Director of the original production and the version: Louise Carré
 Producers of the original production and the version: Albanie Morin, Marcel Simard, Louise Carré and Nadia El Fani (Les Films Virage Inc., La Maison des Quatre Inc. and Z'yeux noirs Movies), Nicole Lamothe and Yves Rivard (NFB)

English subtitled abridged version of the documentary *Mon cœur est témoin... Aux pays des femmes des mondes musulmans* produced by the NFB (French Program/Documentary – Work and the Workplace) in co-production with Les Films Virage Inc., La Maison des Quatre Inc. and Z'yeux noirs Movies



On her journey to understand what Islam is all about, a Canadian filmmaker meets bright and courageous women from Black Africa, the Maghreb and the Arabian peninsula who talk about their lives, their struggles and their dreams.

POUR L'AMOUR DES SIENS

44 min 51 s – video
 Director of the original production and the version: Dan Curtis
 Producers of the original production and the version: Adam Symansky, Sally Bochner, Don Haig

French version of the English original documentary *Labour of Love* produced by the NFB (English Program/Documentary – East – Montreal)

Shot over an entire year, *Pour l'amour des siens* shows the human side of caregiving – the loving bonds, the frustrations and heartaches, the mundane tasks and the constant fatigue.

RAIN, DRIZZLE AND FOG

46 min 16 s – video
 Director of the original production and the version: Rosemary House
 Producers of the original production and the version: Kent Martin, Sally Bochner
 Abridged version of the documentary *Rain, Drizzle and Fog* produced by the NFB (English Program/ Documentary – East – Halifax)



Please consult the **Productions** section under the title *Rain, Drizzle and Fog* for a description of this film.

RIVES PERDUS, LES

From the series *Au cœur du XXe siècle*
 5 min 51 s – video
 Director of the original production and the version: Daniel Frenette
 Producers of the original production and the version: Pierre Lapointe, David Verrall
 French version of the original documentary *Lost Dreams* produced by the NFB (English Program/ Animation, Children, Interactive – East)

Please consult the **Productions** section under the title *Lost Dreams* for a description of this film.

ROCKET, THE

42 min 25 s – video
 Director of the original production and the version: Jacques Payette
 Producer of the original production and the version: Éric Michel
 English version of the French original documentary *Le Rocket* produced by the NFB (French Program/ Documentary – Society and Science)

Please consult the **Productions** section under the title *Le Rocket* for a description of this film.

SEPT FEMMES POUR L'ONCLE SAM

52 min 20 s – video
 Director of the original production and the version: Anita McGee
 Producer of the original production and the version: Dagmar Teufel
 French version of the English original documentary *Seven Brides for Uncle Sam* produced by the NFB (English Program/ Documentary – East – Halifax)

Sept femmes pour l'oncle Sam documents the stories of seven Newfoundland women who married American servicemen. Some of the largest military bases outside of the United States were in Newfoundland. From the beginning of World War II until the end of the Cold War, when the last base closed, as many as forty thousand Newfoundland women married Americans.



SEPT FEMMES POUR L'ONCLE SAM

SLIPPERY ICE!

From the series *Science Please!*
 1 min 14 s – video
 Director of the original production and the version: Claude Cloutier
 Producers of the original production and the version: Thérèse Descary, Marc Bertrand
 English version of the French original animated short *La Glace glisse* produced by the NFB (French Program/Animation & Youth)

Please consult the **Productions** section under the title *La glace glisse* for a description of this film.

SOCIETIES UNDER INFLUENCE

52 min 17 s – video
 Director of the original production and the version: German Gutierrez
 Producer of the original production and the version: Éric Michel
 English subtitled version of the French original documentary *Sociétés sous influence* produced by the NFB (French Program/Documentary – Society and Science)

Filmed in Colombia, Quebec, Europe and the United States, *Societies Under Influence* features participants on both sides of the war on drugs – lawyers, dealers, politicians, double agents, even a hired killer – as they go about their business or make shocking and highly damning revelations. These first-hand witnesses to crime paint a picture of a law enforcement system that is clearly unable to cope.

THIRD HEAVEN, THE

48 min 52 s – video

Director of the original production and the version: **Georges Payrastre**
Producers of the original production and the version: **Yves Bisailon, Jacques Ménard**
English version of the French original documentary *Le Troisième Ciel* produced by the NFB (French Program/Documentary – Ontario/ Western Canada)



Please consult the **Productions** section under the title *Le Troisième Ciel* for a description of this film.

TURBULENCES

52 min – video

Director of the original production and the version: **Carole Poliquin**
Producers of the original production and the version: **Nicole Lamothe (NFB), Isaac Isitan (Les Productions ISCA Inc.)**

English version of the French original documentary *Turbulences* produced by the NFB (French Program/Documentary – Work and the Workplace) in co-production with Les Productions ISCA Inc.

Irreverent, witty and fearless, *Turbulences* highlights the unprecedented power of the financial markets and the threat they pose to democracy.

UN VACCIN POUR MA MÈRE

24 min 47 s – video

Directors of the original production and the version: **Nicole Gravel, Lucie Lachapelle**
Producer of the original production and the version: **Éric Michel**

Abridged version of the French original documentary *Armand Frappier* produced by the NFB (French Program/Documentary – Society and Science)

Un vaccin pour ma mère recounts the personal quest of a young musician and unruly student who studies medicine backstage during his concerts. He goes off to the Pasteur Institute to learn to make the vaccine that could have saved his mother's life, and that of countless others. Armand Frappier comes back to Montreal and in his tiny laboratory undertakes a fight to the finish against tuberculosis. His weapon: the BCG vaccine.

UNE PETITE MALADIE?

25 min 59 s – video

Director of the original production and the version: **Bruno Carrière**
Producer of the original production and the version: **Éric Michel**

French abridged version of the original documentary *La Grippe* produced by the NFB (French Program/Documentary – Society and Science) in co-production with Les Films d'Ici and France 2

Please consult the **Versions and Adaptations** section under the title *Just the Flu?* for a description of this film.

UNIS PAR LES ONDESFrom the series *Au cœur du XXe siècle*

5 min 55 s – video

Director of the original production and the version: **Daniel Frenette**
Producers of the original production and the version: **Pierre Lapointe, David Verrall**
French version of the English original documentary *Linked by a Wavelength* produced by the NFB (English Program/Animation, Children, Interactive – East)

Please consult the **Productions** section under the title *Linked by a Wavelength* for a description of this film.



TURBULENCES

WHEEL MEETS FRICTIONFrom the series *Science Please!*

1 min 14 s – video

Director of the original production and the version: **Claude Cloutier**
Producers of the original production and the version: **Thérèse Descary, Marc Bertrand**
English version of the French original animated short *La Roue contre la friction* produced by the NFB (French Program/Animation & Youth)

Please consult the **Productions** section under the title *La Roue contre la friction* for a description of this film.

WIND, THEFrom the series *Science Please!*

1 min 25 s – video

Director of the original production and the version: **Martin Barry**
Producers of the original production and the version: **Thérèse Descary, Marc Bertrand**
English version of the French original animated short *Le Souffle du vent* produced by the NFB (French Program/Animation & Youth)

Please consult the **Productions** section under the title *Le Souffle du vent* for a description of this film.

WONDERFUL WORLD OF COLOUR, THEFrom the series *Science Please!*

1 min 14 s – video

Director of the original production and the version: **Claude Cloutier**
Producers of the original production and the version: **Thérèse Descary, Marc Bertrand**
English version of the French original animated short *Le Monde merveilleux de la couleur* produced by the NFB (French Program/Animation & Youth)

Please consult the **Productions** section under the title *Le Monde merveilleux de la couleur* for a description of this film.

PRODUCTION				
Original Productions		NFB Productions	Co-productions	Total
	Original films in English	5	1	6
	Original films in French	4	1	5
	Original films – multilingual	5	0	5
	Original videos in English	30	26	56
	Original videos in French	20	5	25
	Original videos – multilingual	0	0	0
	Multimedia productions in English	0	0	0
	Multimedia productions in French	0	0	0
	Multimedia productions – multilingual	0	1	1
	Total	64	34	98
Versions and Adaptations		NFB Productions	Co-productions	Total
	English versions of French original productions	13	1	14
	French versions of English original productions	10	1	11
	Abridged versions of English original productions	2	2	4
	Abridged versions of French original productions	4	3	7
	English adaptations of English original productions	0	0	0
	French adaptations of French original productions	0	0	0
	French adaptations of English original productions	0	1	1
	Total	29	8	37
Films from the independent sector which received assistance from the NFB	Filmmakers Assistance Program (FAP – English Program)			164
	Aide au cinéma indépendant Canada (ACIC – French Program)			76
	Total			240

CANADIAN DISTRIBUTION		1998-1999	1997-1998
Television	English telecasts	4,941	3,145
	French telecasts	2,727	1,266
	Total	7,668	4,411
Theatrical Bookings	NFB Cinemas	6	6
	Repertory and Commercial Cinemas	221	148
	IMAX® Cinemas	0	1
	Total	227	155
Non-theatrical	NFB rentals	5,390	5,882
	Loans – Partners	214,452	214,399
	Total	219,842	220,281
Product Sales	Videocassettes – NFB and distributors	99,446	76,124
	16 mm prints	100	5
	Multimedia	1,127	924
	Total	100,673	77,053
Revenues	Royalties		
	Television	\$ 1,139,978	\$ 1,416,174
	Theatrical and non-theatrical distribution	148,306	1,254,595
	Sales of prints and videocassettes	1,772,086	1,568,042
	Rentals	18,778	20,894
	Sub-total	\$ 3,079,148	\$ 3,259,705
	Sales of stock shots	433,101	404,962
Total	\$ 3,512,249	\$ 3,664,667	

INTERNATIONAL DISTRIBUTION		1998-1999	1997-1998
Film Festivals	Canadian festival participation	35	33
	Films screened at Canadian festivals	184	172
	Canadian awards	36	32
	International festival participation	200	207
	Films screened at international festivals	398	604
	International awards	65	111
Contracts Negotiated	Television	145	183
	Theatrical	19	20
	Non-theatrical	135	70
	Home video	32	20
	All markets	5	6
Revenues by Market	Television	\$ 1,001,610	\$ 1,312,494
	Theatrical	404,255	243,017
	Non-theatrical	858,593	1,247,444
	Total	\$ 2,264,428	\$ 2,802,955
Revenues by Territory	United States	\$ 779,870	\$ 762,795
	Europe, Middle East and English-speaking Africa	406,832	447,230
	Europe and French-speaking Africa	411,388	826,356
	Asia/Pacific	172,244	394,123
	Latin America/Carribbean	66,155	158,943
	Other	427,939	213,508
	Total	\$ 2,264,428	\$ 2,802,955

TECHNICAL SERVICES		1998-1999	1997-1998
Laboratory			
Inspection of the collection	Hours invoiced	note 1	6,157
Equipment Rentals	Rentals invoiced:		
	Camera Equipment	616,863	475,679
	Sound Equipment	181,232	129,087
	Electrical Equipment	179,051	246,092
	Total rentals (in dollars)	977,146	850,858
Off-Line Editing	Weeks invoiced:		
	Non-linear picture editing	816	790
	Traditional picture editing	122	210
	Non-linear sound editing	123	173
	Traditional sound editing	10	16
	Total weeks	1,071	1,189
Related Services	Sound transfers (in feet)	8,500	481,136
	Hours invoiced:		
	Sound transfers	1,211	980
	Cataloging and digitization	661	84
	Synch rushes	1,175	1,408
	Film and video projection	856	773
	Total hours	3,903	3,245
Sound Post-production	Mixing and recording (in hours)	2,453	2,954
Image Post-production	Visual effects and titles (in dollars)	224,360	266,965
Visual Effects	Digital imaging infrastructure (in dollars)	note 2	493,878
	Animation camera (in hours)	651	695
Image Post-production	Hours invoiced:		
Video	Videocassette duplication	3,315	2,454
	On-line video services	1,344	1,263
	Telecine transfers	2,985	1,476
	Total hours	7,644	5,193
	Video-to-film transfers (in minutes)	813	1,045
	Videocassettes invoiced	6,013	4,380

Laboratory (note 1): Inspection of the collection is now the responsibility of the Corporate Affairs Branch, which also manages the Collection Management Section.

Location Equipment: Productions are increasingly shot on video (64% of shoots in 1998-1999) and location kits have become lighter. This is reflected in lower recoveries for lighting equipment.

Off-line Editing: Traditional linear picture editing is increasingly being replaced by non-linear digital editing. The decrease in sound editing result from hiring freelance sound editors with their own equipment.

Related Services: Re-recording is now mainly charged on an hourly basis as analogue formats (billed in feet) are giving way to digital formats. A new logging and digitizing service was introduced toward the end of 1997-1998 and should see greater use next year.

Sound Post-production: The number of hours indicated for 1997-1998 has been corrected from 3 415 to 2 954.

Visual Effects (note2): The informatics Division is now responsible for the digital imaging infrastructure.

Video Services: Video Services continue to grow as video is now the preferred shooting and finishing medium.

AUDITOR'S REPORT

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Film Board as at March 31, 1999 and the statements of operations and accumulated deficit and changes in financial position for the year then ended. These financial statements are the responsibility of the Board's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 1999 and the results of its operations and the changes in its financial position for the year then ended in accordance with the accounting principles for Revolving Funds of the Government of Canada as described in Note 2.

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



Sheila Fraser, FCA
Deputy Auditor General
for the Auditor General of Canada

Ottawa, Canada
June 4, 1999

BALANCE SHEET AS AT MARCH 31

ASSETS

	1999	1998
Current assets		
Cash	\$ 207,219	\$ 153,906
Accounts receivable		
Government of Canada	85,328	186,383
Outside parties	3,357,048	3,712,116
Inventories (Note 3)	330,573	527,071
Deposits	365,944	373,462
Prepaid expenses	473,393	307,803
	4,819,505	5,260,741
Capital assets (Note 4)		
Cost	39,725,382	42,168,929
Less: accumulated amortization	31,169,315	31,534,063
	8,556,067	10,634,866
	\$ 13,375,572	\$ 15,895,607

Approved by Management:

Royce Charbonneau *John Macdonald*

Director
Administration

Government Film Commissioner
and Chairperson

BALANCE SHEET AS AT MARCH 31

LIABILITIES

Current liabilities

	1999	1998
Accounts payable		
Government of Canada	\$ 854,663	\$ 934,590
Outside parties	5,080,727	5,689,407
Accrued salaries and vacations	300,742	963,502
Advances on productions	52,931	200,292
Obligation for employee termination benefits (Note 5)	100,000	2,355,906
	6,389,063	10,143,697

Long-term liabilities

Obligation under capital leases (Note 6)	523,693	268,386
Provision for employee termination benefits	4,698,020	3,692,350
	5,221,713	3,960,736
	11,610,776	14,104,433

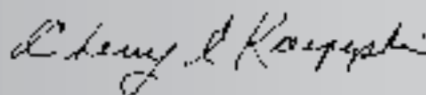
Commitments and contingencies

(Note 13 and 14)

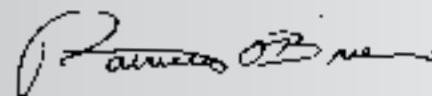
EQUITY OF CANADA

Accumulated net charge against the Revolving Fund's authority (Note 7)		
Capital Asset Fund (Note 8)	7,742,244	10,210,337
Working Capital Fund	(1,132,858)	(4,549,267)
	6,609,386	5,661,070
Accumulated deficit (Note 9)	(4,844,590)	(3,869,896)
	1,764,796	1,791,174
	\$ 13,375,572	\$ 15,895,607

Approved by the Board:



Member



Member

**Statement of Operations
and Accumulated Deficit
for the year ended March 31**

	1999	1998
Expenses (Note 10)		
English programming		
Production of films and other forms of visual presentations		
Board's program	\$ 26,165,009	\$ 27,871,004
Sponsored production	335,366	962,207
Marketing of films and other forms of visual presentations	4,551,403	4,673,128
	31,051,778	33,506,339
French programming		
Production of films and other forms of visual presentations		
Board's program	17,222,857	15,940,059
Sponsored production	451,586	327,542
Marketing of films and other forms of visual presentations	2,680,970	2,406,408
	20,355,413	18,674,009
International programming		
Marketing of films and other forms of visual presentations	2,220,888	2,265,378
General services		
Distribution and other services	6,264,317	5,778,836
Research and development	682,455	923,488
	6,946,772	6,702,324
Management and administration	7,098,679	6,381,458
Cost of operations	\$ 67,673,530	\$ 67,529,508

**Statement of Operations
and Accumulated Deficit
for the year ended March 31
(continued)**

Revenues	1999	1998
Production and marketing of films and other forms of visual presentations		
English programming	\$ 335,366	\$ 962,207
French programming	451,586	327,542
Film prints, rentals and royalties		
Canadian distribution	3,079,148	3,259,705
International distribution	2,264,428	2,802,955
Services and miscellaneous	1,305,170	1,075,551
	7,435,698	8,427,960
Net cost of operations for the year before funding from the Government of Canada	\$ 60,237,832	\$ 59,101,548
Funding from the Government of Canada		
Parliamentary Appropriation – Operations	55,368,561	59,680,537
Amortization of Capital Asset Fund (Note 8)	3,894,577	4,599,652
	59,263,138	64,280,189
Net results of operations for the year	(974,694)	5,178,641
<i>Balance of accumulated deficit, beginning of year</i>	(3,869,896)	(9,048,537)
<i>Balance of accumulated deficit, end of year</i> (Note 9)	\$ (4,844,590)	\$ (3,869,896)

**Statement of Changes in
Financial Position for
the year ended March 31**

	1999	1998
Operating activities		
Net results of operations for the year	\$ (974,694)	\$ 5,178,641
Items not requiring an outlay of cash		
Amortization of capital assets	4,003,815	4,501,456
(Gain) Loss on disposal of capital assets	(109,238)	98,196
Variation in the obligation for supplementary termination benefits	—	(3,350,000)
Variation in the provision for regular employee termination benefits	955,670	(1,780,564)
Variation in the provision of accrued vacations	19,024	(48,077)
Amortization of Capital Asset Fund (Note 8)	(3,894,577)	(4,599,652)
	—	—
Variation in the funded components of working capital	(3,416,409)	202,152
	(3,416,409)	202,152
Investing activities		
Acquisition of capital assets	(1,284,175)	(1,521,955)
Acquisition under capital leases	(683,083)	(370,473)
Proceeds from disposal of capital assets	151,480	615,735
	(1,815,778)	(1,276,693)
Financing activities		
Parliamentary appropriation – Capital Assets (Note 8)	1,426,484	1,035,587
Decrease in the net book value of capital assets, net of obligation under capital leases	2,468,093	3,564,065
	3,894,577	4,599,652
Obligation under capital leases	683,083	370,473
Payments on obligations under capital leases	(293,789)	(129,367)
	4,283,871	4,840,758
Accumulated net charge against the Revolving Fund's authority		
<i>Variation for the year</i>	948,316	(3,766,217)
<i>Balance, beginning of year</i>	5,661,070	9,427,287
<i>Balance, end of year</i>	\$ 6,609,386	\$ 5,661,070

**Notes to Financial Statements
March 31, 1999**

1) Authority and purposes

The National Film Board is governed by the National Film Act. It is established to initiate and promote the production and distribution of films in the national interest and, in particular, to:

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

2) Significant accounting policies

Funding from the Government of Canada

The Board is mainly financed by the Government of Canada. The funds are received via a permanent authority from Parliament (Revolving Fund) and a parliamentary appropriation voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital asset acquisitions, and records the change in the net book value of capital assets. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed \$25 million.

A parliamentary appropriation is voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. Any unused balance lapses.

The Accumulated net charge against the Revolving Fund's authority is accounted for in the Equity of Canada and is split into two components: Capital Asset Fund and Working Capital Fund. The Capital Asset Fund is amortized on the same basis and over the same periods as the related capital assets. The annual parliamentary appropriation used is recorded in the Statement of Operations and Accumulated Deficit in the financial year to which it applies.

Production of films and other forms of visual presentations

All production costs are charged to operations in the year in which they are incurred and shown in the Statement of Operations and Accumulated Deficit as follows:

Board's program

All costs incurred for unsponsored productions, the Board's share in coproductions and the excess of costs over the sponsor's contribution for partially sponsored productions.

Sponsored production

All costs incurred for fully sponsored productions and the sponsored costs of partially sponsored productions.

Revenues from production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

**Notes to Financial Statements
March 31, 1999****Royalty revenues**

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

Inventories

Materials and supplies are carried at the standard cost. Film prints and other forms of visual presentations held for sale are carried at the lower of the average direct cost of production and net realizable value. The cost of other prints is expensed on a current basis.

Capital assets

Capital assets are carried at cost. Amortization is calculated on the straight line method over the estimated useful life of the assets, as follows:

– Technical equipment	from 4 to 10 years
– Data processing equipment	from 5 to 10 years
– Office furniture	10 years
– Office equipment	5 years
– Rolling stock	5 years

The Board has a collection of nearly 20,000 audiovisual works produced between 1895 and the present. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of \$1 in the financial statements, appearing on the balance sheet as a capital asset to ensure that the reader is aware of its existence.

Leasehold improvements are charged to operations as incurred.

The Board enters into operating lease agreements to acquire the exclusive use of certain capital assets. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which almost all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the net present value of the acquisition price of the asset (excluding any interest expenditure). The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Employee termination benefits

On termination of employment, employees of the Board are entitled to certain benefits provided for under their collective agreements and their conditions of employment. The cost of these benefits is expensed in the year in which they are earned.

Pension plan

Admissible employees participate in the superannuation plan administered by the Government of Canada. The employees and the Board contribute equally to the cost of the plan. This contribution represents the total pension obligation of the Board. Contributions in respect of current service and admissible past service are expensed during the year in which payments are made. The terms of payment for past service are set by the applicable purchase conditions in effect, generally over the number of years of service remaining prior to retirement.

The Board is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

Notes to Financial Statements
March 31, 1999

	1999	1998
3) Inventories		
Materials and supplies	\$ 207,574	\$ 386,262
Film prints and other forms of visual presentations	122,999	140,809
	\$ 330,573	\$ 527,071

4) **Capital Assets**

Cost	Balance, beginning of year	Acquisitions	Disposals	Balance, end of year
Technical equipment	\$ 26,598,437	\$ 1,380,188	\$ 2,642,006	\$ 25,336,619
Data processing equipment	12,927,439	575,070	1,491,967	12,010,542
Office furniture	1,684,525	—	140,557	1,543,968
Office equipment	889,124	12,000	134,451	766,673
Rolling stock	69,403	—	1,824	67,579
Collection	1	—	—	1
	\$ 42,168,929	\$ 1,967,258	\$ 4,410,805	\$ 39,725,382

Accumulated amortization	Balance, beginning of year	Amortization	Disposals	Balance, end of year
Technical equipment	\$ 21,889,035	\$ 2,330,417	\$ 2,627,683	\$ 21,591,769
Data processing equipment	7,745,412	1,448,442	1,464,048	7,729,806
Office furniture	1,102,161	133,968	140,557	1,095,572
Office equipment	728,878	90,458	134,451	684,885
Rolling stock	68,577	530	1,824	67,283
Collection	—	—	—	—
	\$ 31,534,063	\$ 4,003,815	\$ 4,368,563	\$ 31,169,315

The above assets include equipment under capital leases for a total value of \$1,301,685 (1998 – \$618,602) less accumulated amortization of \$205,335 (1998 – \$92,343).

5) **Employee termination benefits**

In 1995-96, the Board approved a downsizing plan to cope with budgetary restraints imposed by the federal government. The Board established early retirement and departure incentive programs with the same conditions as available in the federal departments deemed most affected by staff cuts. These programs offer supplementary benefits in addition to the regular termination benefits. The current year expenses include \$3,656 in additional expenses (1998 – \$303,959) related to these programs.

The short-term obligation in the balance sheet includes:

	1999	1998
Funded in current year	\$ —	\$ 2,205,906
To be funded next year		
Provision for regular benefits	100,000	150,000
	\$ 100,000	\$ 2,355,906

Notes to Financial Statements
March 31, 1999

6) Obligation under capital leases

The Board has entered into agreements to rent technical, data processing and office equipment under capital leases. The assets have been capitalized at \$1,301,685 using implicit interest rates varying from 10% to 19%. The related obligations are liquidated over a 3-5 year lease term and are divided into short-term and long-term portions in the balance sheet. Minimum lease payments totalling \$293,789 for the year ended March 31, 1999, including interest of \$49,969 were charged to operations.

The obligation under capital leases includes the following:

Future lease payments:	
2000	\$ 344,030
2001	231,324
2002	123,300
2003	239,955
	<hr/>
	938,609
	<hr/>
Less: interest	124,786
	<hr/>
	\$ 813,823
	<hr/>
Short-term portion	\$ 290,130
Long-term portion	\$ 523,693
	<hr/>

7) Accumulated net charge against the Revolving Fund's authority

	1999	1998
Capital Asset Fund		
Net book value of capital assets	\$ 8,556,067	\$ 10,634,866
Obligation under capital leases	(813,823)	(424,529)
	<hr/>	<hr/>
	\$ 7,742,244	\$ 10,210,337
Working Capital Fund – admissible components	(1,132,858)	(4,549,267)
	<hr/>	<hr/>
	\$ 6,609,386	\$ 5,661,070

8) Capital Asset Fund

	1999	1998
Balance, beginning of year	\$ 10,210,337	\$ 13,774,402
Parliamentary appropriation – Capital Assets	1,426,484	1,035,587
Amortization of Capital Asset Fund	(3,894,577)	(4,599,652)
Balance, end of year	<hr/>	<hr/>
	\$ 7,742,244	\$ 10,210,337

Notes to Financial Statements
March 31, 1999

9) Accumulated deficit

The accumulated deficit is composed of the following items, which will be funded by Parliamentary appropriation in the year in which they are paid:

	1999	1998
Accrued vacations	\$ 46,570	\$ 27,546
Employee termination benefits		
Provision for regular benefits – short term	100,000	150,000
Provision for regular benefits – long term	4,698,020	3,692,350
	\$ 4,844,590	\$ 3,869,896

10) Expenses

	1999	1998
Salaries and benefits	\$ 30,232,282	\$ 30,477,390
Professional and special services	10,351,888	8,802,448
Rentals	7,255,832	7,060,031
Amortization of capital assets	4,003,815	4,501,456
Transportation and communication	4,210,610	4,023,955
Materials and supplies	3,111,950	3,477,978
Cash financing in coproductions	2,817,495	3,090,403
Contracted film production and laboratory processing	2,390,363	2,658,012
Repairs and upkeep	987,380	1,423,176
Information	1,046,579	957,117
(Gain) Loss on disposal of capital assets	(109,237)	98,196
Miscellaneous	1,374,573	959,346
	\$ 67,673,530	\$ 67,529,508

11) Fair value of financial instruments

Accounts receivable and accounts payable are incurred in the normal course of business. The carrying amounts of each of these accounts approximate their fair value because of their short-term maturity. There is no concentration of accounts receivable and, therefore, there is no significant credit risk.

12) Related-party transactions

The Board is related in terms of common ownership to all departments, agencies and Crown corporations created by the Government of Canada. The Board enters into transactions with these entities in the normal course of business. During the year, the Board leased accommodations from the Department of Public Works and Government Services Canada (PWGSC) for the amount of \$6,096,000 (1998 – \$6,050,000).

Notes to Financial Statements
March 31, 1999

13) Commitments

The Board has long-term lease agreements for premises and equipment. The most significant of these agreements has been concluded with PWGSC for premises until 2013. Future minimum rental payments for the next five years are as follows:

	Premises	Equipment	Total
2000	\$ 5,940,000	\$ 389,000	\$ 6,329,000
2001	5,942,000	301,000	6,243,000
2002	5,344,000	182,000	5,526,000
2003	4,605,000	16,000	4,621,000
2004	3,117,000	8,000	3,125,000
	\$ 24,948,000	\$ 896,000	\$ 25,844,000

From the amount of \$24,948,000 for the lease for premises, agreements have been signed for \$326,000 with outside parties and \$24,622,000 with PWGSC.

14) Contingencies

In the normal course of business, the Board is the defendant in pending claims or lawsuits. It is the opinion of Management that these actions will not result in any substantial liabilities for the Board.

15) Uncertainty due to the Year 2000 Issue

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on, or after January 1, 2000, and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the entity, including those related to the efforts of customers, suppliers, or other third parties, will be fully resolved.

16) Comparative figures

Certain comparative figures have been reclassified to conform with the presentation adopted in 1999.

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Ottawa, Ontario K1A 0M9
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OPERATIONAL HEADQUARTERS

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St. Laurent, Quebec H4N 2N4

John Grierson Building
125 Houde Street
St. Laurent, Quebec H4N 2J3
Tel.: 1 800 267-7710 (from anywhere in Canada)
or (514) 283-9000 (from Montreal area)

POSTAL ADDRESS

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#200, 1385 8th Avenue West
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Arts and Culture Centre
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Tel.: (709) 737-2133

Northwest Territories

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Government of Northwest Territories
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Educational Library
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