

# **PROVOCATIVE, ENGAGING, RELEVANT... SEE THE DIFFERENCE!**

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|-------------------|--|
| <b>30</b>         | <b>Acquisitions</b>  |
| <b>44</b>         | <b>Versions</b>  |
| <b>49</b>         | <b>Partner libraries</b>   |
| <b>117</b>        | <b>Awards</b>  |
| <b>147</b>        | <b>NFB original productions and co-productions</b>                             |
| <b>288</b>        | <b>Films from the independent sector that received assistance from the NFB</b> |
| <b>482</b>        | <b>Public screenings</b>   |
| <b>1,862</b>      | <b>Telecasts in Canada</b>   |
| <b>9,684</b>      | <b>NFB Film Club members</b>   |
| <b>60,963</b>     | <b>Videocassettes sold in Canada</b>   |
| <b>68,549</b>     | <b>Films screened on personal viewing stations in NFB Centres</b>              |
| <b>75,846</b>     | <b>Audiences at NFB public screenings</b>                                      |
| <b>185,421</b>    | <b>Visitors to NFB Centres (Montreal and Toronto)</b>                          |
| <b>211,331</b>    | <b>Film and video rentals and loans (NFB and partners)</b>                     |
| <b>9,341,000</b>  | <b>TV audiences for NFB films</b>  |
| <b>40,507,512</b> | <b>Page impressions, NFB Web site</b>  |

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Ottawa, July 29, 2004

The Honourable Liza Frulla  
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*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2004.

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

Yours respectfully,



Jacques Bensimon  
Government Film Commissioner  
and Chairperson

# NFB PROFILE

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

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

The NFB has an established distribution network with partners in the public sector (public and school libraries) and private sector (distributors, cataloguers, movie theatre chains, video retail outlets, etc.) to provide access to its 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 purchase NFB videos seven days a week from the virtual catalogue on the NFB Web site or by calling its toll-free number. Internationally, the NFB has sales offices in Europe and the United States.

The NFB is an integrated production and distribution organization with an extensive film collection, a conservation laboratory, and post-production and R&D facilities located at its operational headquarters in Montreal. Its Government Relations service operates from Ottawa, while its Communications and Outreach Development, Distribution, Human Resources and Administration branches are principally located in Montreal.

**Jacques Bensimon**  
Government Film Commissioner  
and Chairperson

**Maryse Charbonneau**  
Director  
Administration

**Audrey Doyle**  
Director  
Planning, Evaluation and Audit

**Claude Joli-Coeur**  
Director  
Business Affairs and  
Legal Services

**Laurie Jones**  
Director General  
Communications and  
Outreach Development

**Robert Paquette**  
Director  
Human Resources

**Tom Perlmutter**  
Director General  
English Program

**André Picard**  
Director General  
French Program

**Sayed Rawji**  
Director  
Technical Innovation  
and Resources

**Johanne St-Arnauld**  
Director General  
Distribution



# BOARD OF TRUSTEES

The Board of Trustees of the National Film Board of Canada consists of eight members. The Government Film Commissioner acts as Chairperson. Six of the members represent the people of Canada, and the Executive Director of Telefilm Canada serves as a member ex officio.

Ms Norah Mallory, Vice-Chairperson, completed a second term as a Board member on March 9, 2004.

Claude Joli-Coeur, Director, Business Affairs and Legal Services, has served as Secretary to the Board since October 2003.

**Jacques Bensimon**  
Government Film Commissioner  
and Chairperson

**Norah Mallory**  
Vice-Chairperson (March 9, 2004)  
Partner  
Harley • Mallory Strategic  
Communications  
Fredericton, New Brunswick

**Cherry E. Karpyskin**  
Chairperson – Audit & Finance  
Committee  
General Manager  
Prairie Theatre Exchange  
Winnipeg, Manitoba

**Susan H. Abramovitch**  
Head, Entertainment and Media  
Law Group  
Goodman and Carr LLP  
Toronto, Ontario

**André H. Caron**  
Full Professor  
Bell Canada Professor –  
Interdisciplinary research  
on emerging technologies  
Director of CITE  
Department of Communication  
Université de Montréal  
Montréal, Quebec

**Louise Dompierre**  
President and C.E.O.  
Art Gallery of Hamilton  
Toronto, Ontario

**Pierre Lessard**  
Certified General Accountant  
Beaufort, Quebec

**Richard Stursberg**  
Member ex officio  
Executive Director  
Telefilm Canada



# CHAIRPERSON'S MESSAGE

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This year marks a pivotal stage in our implementation of the 2002-2006 Strategic Plan, instituted shortly after I became Government Film Commissioner and NFB Chairperson three years ago. This means there is no better time than now – the end of the fiscal year covered by this Annual Report – to take stock of our achievements with NFB employees and stakeholders from outside the institution.

In March we held Impact 2004, a three-day conference that brought together many NFB employees. We assessed the resources available, so that we can target our efforts more effectively to achieve the goals we have set for the next two years. During the conference, it was brought home to me yet again how committed NFB employees are to the success of the institution, and I thank them all for so ably supporting the initiatives we put in place to fulfil our mandate.

I am extremely proud of the fact that our concerted action is producing tangible results, putting the NFB back where it belongs in the film industry and in the minds of Canadians. Today, the film industry worldwide as well as private and public media consider the NFB a modern and relevant organization which has successfully turned a difficult corner and is moving in a very positive direction. We have credibility as a producer and distributor playing an important role. We are an integral part of the important gatherings that set the milestones in the industry, and we can use those successes to further diversify our activities in production, distribution, technological innovation and outreach development.

At the top of our priority list is increasing the relevance of our programming, with a greater focus on social issues. Many of the titles released during the year reflect the committed approach that underscores our social conscience and our role as an agent of change.

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*Discordia*, by young filmmakers Ben Addelman and Samir Mallal, documents the events that tore apart the students of Concordia University in Montreal in September 2002 and views the Palestine-Israel conflict through a unique lens. The film was shown at seventeen Canadian universities and alternative theatres, generating heated debate.

Michka Saâl's *Zéro Tolérance*, a hard-hitting film on relations among police and minority groups in a large city, provoked many and varied responses when it screened during Action Week against Racism and was released in theatres. Another forum for consciousness-raising is the NFB's Parole citoyenne Web site, a place where conventional, stereotyped ideas are probed and disturbed. The site draws upon the many possibilities of the Internet to involve people in constructive debate. Visitors can express their views and are invited to think about the turmoil resulting from the economic, social, political and cultural conflicts of our times. Also on the subject of conflict, filmmaker Stéphane Drolet's *Community Mediation: Two Real-Life Experiences* follows the implementation of two community mediation pilot projects focusing on a dynamic approach to conflict resolution.

Two other documentaries, Gil Cardinal's *Totem: The Return of the G'psgolo Pole* and Loretta Sarah Todd's *Kainayssini Imanistaisiwa – The People Go On*, provoked lively debate about the place and role of Canada's Aboriginal communities. Discussion evenings on the repatriation of Aboriginal artefacts now in museums and galleries were arranged in partnership with the Canadian Museum of Civilization, the National Gallery of Canada and the First Nations House of Learning. Filmmaker Alanis Obomsawin remains as engaged as ever, reflecting Aboriginal peoples' determination to manage the natural resources on their land in her film *Our Nationhood*.

Another example of films on important issues is the series *Arctic Mission*, produced by Jean Lemire of Glacialis Productions, in co-operation with the NFB and Gedeon Programmes of France. The five documentaries in the series raise public awareness about the impact of global warming. Filming for the series became an interactive virtual adventure, involving members of the expedition and visitors to the Arctic Mission Web site. The project also led to an educational component, with programs designed specially for schools.

*Arctic Mission* was produced by the International Co-production Unit. Now in its second year, the ICU has broadened its activities considerably, enabling the NFB to forge partnerships with producers in France, Australia, the United Kingdom, the United States and elsewhere. This year, the focus has been on gaining a foothold in Asian markets. The NFB has been successful, signing memoranda of understanding with NHK in Japan, as well as SIPRO in Seoul, Korea and KOFIC, the Korean Film Commission. Since then, two projects – *Pole to Pole* and *Miracle Planet II* – are in development.

The production of feature documentaries for commercial theatres is one of our priorities, and I am very proud of the interest shown in the very first film made with the support of the World Doc Fund, established in partnership with the British Broadcasting Corporation (BBC) and UK Film Council. In September, Vikram Jayanti's *Game Over, Kasparov and the Machine* was acclaimed by press and public alike at the Toronto International Film Festival. Earlier in the year, *Arctic Mission's* highly successful commercial theatre release had confirmed Canadians' passion for documentaries. All screenings for the series were sold out.

Youth programming is another of our strengths, and the NFB enjoys an excellent reputation in Canadian schools and educational institutions. However, we have decided to boost our presence in the educational sector, so that our products not only provide a genuine alternative to the commercial products with which our children are constantly bombarded, but also assist teachers. This year, we have produced a number of videos and Web sites on themes such as school and family life, science, and interaction among young people from different communities.

This year, the NFB celebrates its 65th anniversary. An old institution? No, a young one – because in the past three years it has been updating its image and throwing open its doors to new creative forces. The results of this approach are self-evident, with almost 30% of 2003-2004 productions directed by emerging filmmakers. Moreover, the majority (73%) of those filmmakers are from Aboriginal and visible minority communities.

The NFB is making it possible for emerging filmmakers to develop their skills and grow in a professional environment, and the works produced by those filmmakers are providing a far clearer view of the concerns and circumstances of ethnic and cultural groups. Canadian plurality is a day-to-day reality within the NFB's walls, just as it is an integral aspect of the images and content of our films.

We cannot accommodate every emerging filmmaker who wishes to make a film at the NFB, but we offer a variety of ways to access training through programs like the Spark Initiative, for assistance with project development; ACIC and FAP, which help independent filmmakers to make films; employment equity, which provides access to production internships; and a series of master classes given throughout the year in various Canadian cities. The master classes have been very well received, and participants are grateful to us for reviving this aspect of our mandate.

As part of our efforts to renew the NFB, we have been seeking ways to reach Canadians more innovatively and efficiently. The Montreal and Toronto mediatheques, already very popular, have come up with innovative ways of attracting new clients. Ask a Toronto cab driver about where to go that's different, and chances are he will take you to 150 John Street. Follow fans of the Jazz Festival and Just for Laughs Festival in Montreal, and you will end up at the NFB Cinema. Located right downtown at the core of the city's cultural activities, the mediatheques offer animation workshops for school groups and the public, master classes, documentary screenings followed by discussions with filmmakers, and a range of events held in co-operation with festivals and organizations.

Aside from the mediatheques' popularity, the interest shown in the NFB Film Club – close to 10,000 people have joined since October 2002 – proves that Canadians are genuinely attached to the NFB. Our monthly newsletter, FOCUS, keeps members informed of our activities and is also distributed through our network of partner libraries to the general public. We are proud to say that our efforts to reach people where they live and work have borne tangible results.

The NFB can boast a first for this year. CineRoute, the NFB's online video-on-demand pilot project available since December 1999 to Canadian universities and colleges on CA\*net4, has entered its second phase of development and is now available on the Internet to 2,000 members of the NFB Film Club who expressed interest in being a part of this unique experience. Since March, participating members have had access to 250 NFB films, which they can view in full directly on their home computers. During the first month CineRoute was online, we saw 1,200 members becoming repeat users, accessing the site several times.

CineRoute's initial purpose was to give Canadians access to the extraordinary collection of audiovisual works that form our collective memory. With the current penetration in homes, we can say that the era of cinema-on-demand is truly here, and we are very close to reaching the goal we had set.

Several months ago we launched Silence, on court!, a new Web platform for shorts, in partnership with Radio-Canada. Silence, on court! provides access to over 250 original films and webzines, and is the only French-language platform screening shorts in Canada. Now racking up 200,000 online screenings a year, the platform is steadily increasing in popularity. It's another way of making programming available free over the Internet, and showcasing the talents of young creative artists.

We are also continuing to study the e-cinema project with Telefilm Canada, and working with Daniel Langlois, who founded the Ex-Centris Cinema in Montreal. The goal of the project is to develop a new kind of cinema with diversified content, at a lower cost and distributed to even the remotest regions of Canada. The NFB's high-tech expertise will be a major asset as we set up this innovative way of reaching audiences across the country.

As a public institution, the NFB receives a Parliamentary appropriation. This funding has remained relatively unchanged since the budget cuts of 1996. We have met this challenge by doing everything we can to increase revenues, so that we can reinvest to serve Canadians better. Over the past two years, the Distribution Branch has broadened its activities, acquiring productions whose content is in line with our collection. Aside from the revenue it generates, this gives the public access to other documentaries and animated films with the same editorial vision as ours. The Communications and Outreach Development Branch has redoubled its efforts to make the NFB's films available to Canadians. After doing our utmost to live within these budgetary constraints, we are keenly aware of the continuing need for renewed funding that will allow the NFB to fully implement its mandate.

The above measures represent a radical shift in our approach, a shift that has been demanding but extremely positive. We still have some way to go, but I know that one major asset that will contribute to our success is our excellent management team. Two veteran directors retired recently, Guy Gauthier of Human Resources and Claude Parent of Planning, Evaluation and Audit. I would like to take this opportunity to thank them for the many years they allowed the NFB to draw on their talents. Human Resources is now headed by Robert Paquette, while Audrey Doyle has taken the helm in Planning, Evaluation and Audit. The management team is complete, and I know that I can count on the ideas and enthusiasm of every one of its members to help us attain our goals.

I would like to express my gratitude to all members of the Board of Trustees, whose contribution is crucial to this institution, and to thank the prominent industry figures who have agreed to be a part of the new Advisory Council we established in July 2003. We are very proud of having the support of these very knowledgeable people who care deeply about the NFB's success.

I now invite you to look through this 2003-2004 Annual Report. You'll come across many impressive successes achieved during a very fruitful year, in production and distribution as well as in innovation and outreach development.

The NFB exists for, and because of, Canadians. If you would like to share some interesting moments with us, take a look at the See the Difference! section.

A handwritten signature in black ink, reading "Jacques Bensimon". The signature is written in a cursive, flowing style.

Jacques Bensimon



# A RENEWED NFB

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## AMBITIOUS GOALS

In the 2002-2006 Strategic Plan, the NFB reiterated its mission, vision and goals:

The NFB's mission is to produce and distribute distinctive, culturally diverse, challenging and relevant audiovisual works that provide Canada and the world with a unique Canadian perspective.

The NFB is recognized as being indispensable to all Canadians as the world-renowned public producer and distributor of audiovisual works that are socially relevant and innovative.

The NFB's goals are to:

- define and position the NFB in its essential role in the Canadian audiovisual landscape in the context of a new global reality;
- connect Canadians with the NFB of today and their audiovisual legacy;
- make the NFB a better and more relevant reflection of Canadian society;
- confirm the NFB's role as an incubator of creative excellence and innovation;
- maintain and nurture the NFB's human capital;
- demonstrably increase the NFB's return on investment.

## THE ADVISORY COUNCIL

In July 2003, the NFB established the Advisory Council, made up of influential figures from the film and related industries. The Council, whose nine members provide an external point of view and form an important bridge to key communities, advises the Commissioner on implementing the Strategic Plan and on ways the NFB can best fulfil its role in the public and private sectors. It has met twice so far. The Council members are:

- Christiane Charette, television host and producer, Montreal
- Richard Laferrière, Chairman of the Board, CEO and principal shareholder, FRV Media Inc., Montreal
- Rosemarie Landry, Associate Professor, Faculty of Music, Université de Montréal
- Victor Loewy, CEO, Alliance Atlantis Motion Picture Distribution Group, Toronto

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- Louise Maffett, Executive Director, Royal Canadian Geographical Society, Ottawa
- Trina McQueen, President, Hutton-Belleville Inc., Toronto
- Fo Niemi, Executive Director, Centre for Research-Action on Race Relations (CRARR), Montreal
- Phyllis Yaffe, CEO, Alliance Atlantis Broadcast Group, Toronto

To fulfil its mission, the NFB has adopted the following strategies.

## ENGAGED PROGRAMMING

In 2003-2004, the NFB made 147 films, videos and multimedia products, of which 94 were NFB productions and 53 were co-productions with private-sector partners. In addition to those original works, the NFB also produced 44 versions, including 18 co-produced versions, and acquired 30 works from outside the organization.

## DEBATING SOCIAL ISSUES IN THE PUBLIC SPACE

This year, many films attest to the NFB's enhanced focus on productions that explore social and political issues.

The five films in the *Arctic Mission* series, including footage shot on the sailing vessel *Sedna IV*, were followed on the Web throughout the world and were tremendously successful in theatres and on television. For six months, the crew travelled through the Arctic Archipelago studying its fragile environment profoundly affected by climate change. Another hot topic across Canada is the discharge of toxic waste into sewers. *Crapshoot: The Gamble With Our Wastes*, filmed in Italy, India, Sweden, the United States and Canada, probes the issue. Young filmmakers are also very concerned about the environment, as shown by the short film *System Error*, by Anouk Préfontaine, a hard-hitting criticism of water privatization.

Relationships among people are the subject of several films, including *Community Mediation: Two Real-Life Experiences*, a DVD by Stéphane Drolet outlining avenues to be explored for people involved in conflict resolution; Craig Chivers' *No Place Called Home* relates the difficulties of a large family looking for decent, affordable housing; *Pieces of a Dream* follows filmmaker Michelle Wong as she tries to discover why her brother committed suicide; Teresa MacInnes' *Teaching Peace in a Time of War* portrays how a peace organization was established by a mother whose son was injured and killed as a result of a violent incident at his school. Society is undergoing profound change, and that change is making an impact on relationships between men and women: Katherine Gilday probes the issue in her provocative documentary *Women and Men Unglued*, an uncensored look at single, urban Gen-Xers.

Some films focus more on relationships between people and the system. In *Sentence Vie*, Marie Cadieux profiles a female inmate who for 23 years has been caught in the vicious circle of prison and psychiatric hospitals. And Michka Saäl's *Zéro Tolérance* provides tremendous insight into the daily lives of minority groups, portraying their relationship with the police in major cities like Montreal.

Health is a hot-button issue, and director Rosemary House takes us into the heat of the action in *Hospital City*, an inside look at a big-city hospital. In *Bearing Witness*, Dan Curtis introduces Robert Coley-Donohue, a man with the degenerative neuromuscular disease ALS. As his physical abilities decline, his situation illustrates the difficulties of disabled people. With *Mothers of Courage*, filmmaker Rosie Dransfeld shares the life of a family whose daughter is disabled in many ways. On the Web, Virginie Egger's *Un pas* denounces the greed of pharmaceutical companies that are letting the continent of Africa succumb to AIDS. And in *The Weight of the World*, director Glynis Whiting spotlights obesity and the problems it causes.

Prodding our collective conscience and encouraging people to get involved, informing people about what is happening in Canada and elsewhere – those are the goals we try to achieve with our films. In *La cueca sola*, filmmaker Marilù Mallet returns to her native Chile, where partnerless women perform a solitary dance in memory of the thousands of men who were killed or disappeared following the 1973 coup. In *The World Stopped Watching*, a sequel to the 1987 documentary *The World is Watching*, filmmaker

Peter Raymont returns to Nicaragua, determined to discover what has become of a nation no longer in the glare of the world's media. Foreign policy often has repercussions in Canada, and the film *Discordia*, by Ben Addelman and Samir Mallal, probes the controversy surrounding Benjamin Netanyahu's visit to Concordia University in September 2002.

Canadian policy also comes under the filmmakers' critical lens. This year, in *Les héritiers du mouton noir*, filmmaker Jacques Godbout brings back the protagonists of his 1992 film *Le mouton noir* to see how these idealists of yesteryear envisage Quebec in the 21st century. The debate on this issue and many others is open to everyone on the NFB's Parole citoyenne Web site, a forum for democratic participation by the public. Since September 2003, filmmakers, professionals and citizens of all stripes have been engaged in dialogue on a wide range of subjects, such as citizenship in the 21st century, homosexuality and difference, and children and the educational system.

Young people are also living in a changing world, and the series *My Brand New Life* and *Je vis ta vie*, co-produced with Les Productions La Fête, are designed specially for and with them. The concept underlying these documentary shorts is to give kids a chance to expand their cultural horizons by experiencing the everyday lives of others first hand.

#### GIVING A VOICE TO ABORIGINALS AND MINORITIES

The NFB's goal is to be a more complete reflection of Canadian society, and that means giving many more opportunities to artists and artisans from Aboriginal and minority communities, and providing more support for festivals and events focusing on minority films.

In 2003-2004, 25% of our productions were made by filmmakers from Aboriginal, ethnic and cultural minority communities. For many it was their very first work, and the NFB provided professional assistance and supervision to help them develop their talents.

With the animated series *Tales of Wesakechak*, which spans three seasons, filmmaker Gregory Coyes tells the Aboriginal legend of the very first Thanksgiving, the tale of the caribou and the giant beaver. And in *Kainayssini Imanistaisiwa – The People Go On*, director Loretta Sarah Todd takes us on a journey to discover the knowledge of her people. In *Spirit of the Game*, filmmaker Annie Frazier Henry follows a group of athletes striving to qualify for the 2002 North American Indigenous Games. And in *For John*, Dale Montour tells the private, intimate story of John Diabo, his battle against drugs and eventual suicide.

Veteran filmmakers like Alanis Obomsawin and Gil Cardinal have already made their reputations. In *Our Nationhood*, Obomsawin chronicles the determination and resolve of the Listuguj Mi'gmaq people to use and manage the natural resources of their traditional lands. In *Totem – The Return of the G'psgolox Pole*, Gil Cardinal tells of the Haislas' discovery of their totem pole in a Stockholm museum. The totem pole had vanished from their village in 1929.

Some of these social-issue films – *Discordia*, *Zéro Tolérance* and *La cueca sola* – were made by filmmakers from minority communities. Others include Nora Kevorkian's *Dreams of Education*, on high-school students; Min Sook Lee's *El Contrato*, on the situation of Mexican seasonal workers; Sharlene Azam's *Escaping Destiny* and *Ready to Learn*, the first on a program for young offenders and the second on an alternative school model; Leila Sujir's *For Jackson: A Time Capsule from His Two Grandmothers*, in which two women tell stories of their lives as a historical record for younger generations; *From Harling Point*, by Ling Chiu, chronicles the history of the Chinese Cemetery on Vancouver Island; *The Magical Life of Long Tack Sam*, by Ann Marie Fleming, portrays an internationally renowned Chinese acrobat and magician; *Music for a Blue Train*, by Mila Aung-Thwin, is on musicians in the Montreal Metro; *Pieces of a Dream*, by Michelle Wong, tries to make sense of her brother's suicide; in *Soldiers for the Streets*, by Ngardy Conteh, African Canadians from North Toronto work for a stronger voice for their

community; *Submerge: Kami No Yu*, by Cindy Mochizuki, is an exploration of *ofuro*, the Japanese tradition of hot baths; in *Music for Whose Ears*, by David Sutherland and Kaveh Nabatian, an Acadian fiddler and a Pakistani musician exchange instruments for a whole new take on music; and *The World at 10*, by Aeyliya Husain, portrays Canada's cultural mosaic through the eyes of Grade 5 students.

In English Program, the third national Reel Diversity competition was launched in February. The NFB now has its \$1 million commitment, giving five emerging filmmakers of colour the chance to each make a 40-minute English-language documentary, produced by the NFB for broadcast on CBC/CBC Newsworld and Vision TV.

The Spark Initiative, created through a partnership between Telefilm Canada, the NFB and the Canada Council for the Arts, under the aegis of Canadian Heritage, has an overall budget of \$3.6 million over three years to help filmmakers develop their skills and access film industry and video programs. In English Program, 14 filmmakers have received funding for 13 films, while in French Program, six have had the opportunity to work on six projects. The Spark Initiative also made it possible for five winners of the annual Reel Diversity competition to take part in the 2003 Banff Television Festival, an opportunity to network with industry people and have access to the best television programming from around the world.

The Spark Initiative also helps people interested in avenues other than directing to develop their skills. In 2003-2004, 18 individuals worked on English Program productions and 20 on French Program productions during internships as directors of photography, sound recordists and editors, and in aspects of post-production, mixing, and other areas. In addition, a workshop that brought together six teams of five to six people gave interns an opportunity to meet and talk to veteran filmmakers. A different workshop on sound recording gave 13 filmmakers a chance to improve their skills in that area.

The Spark Initiative is also useful in developing new audiences, in co-operation with communities and festivals. Examples include a presentation on cultural diversity given to Prince George School Board staff; a partnership with Historica to organize a youth summit; as well as the Weeneebeg Aboriginal Film & Video Festival and les Journées du cinéma africain et créole, two events that received support for their efforts to reach new audiences.

We have also reaffirmed our partnerships with festivals specializing in films on different cultures, or by filmmakers from Aboriginal and minority communities. First Peoples' Festival, les Journées du cinéma africain et créole, Images Festival, Toronto Hispano American Film Fest, Imagine Native, Toronto Reel Asian Film Festival, Vancouver Asian Film Festival, Weeneebeg Aboriginal Film & Video Festival are among the numerous events that received NFB support.

The NFB also played a leadership role in creating the Cultural Diversity Alliance (CDA), which brings together Canadian Heritage portfolio agencies. CDA members have agreed to undertake joint initiatives and to share skills, resources and best practices so that their institutions become representative of an increasingly diversified Canadian society. Since its inception in July 2003, the CDA has been meeting once a month.

If we want the public to genuinely identify with our productions and the ideas they convey, the NFB must reflect Canadian society. It is therefore in our best interest to employ staff from a variety of ethnic communities, and the number of NFB employees from ethnic communities is in fact constantly growing.

#### NURTURING EMERGING FILMMAKERS

In 2003-2004, some 30% of NFB productions were made by emerging filmmakers. A number of them, such as *Discordia*, had tremendous impact.

In the documentary sector, the Momentum program provided a free, week-long intensive workshop for young directors, four of whom were then selected for a five-week directing experience during which they were encouraged to explore innovative methods for making low-budget documentary shorts. Another important aspect was their initiation into production, the environment in which they will grow and develop as their careers progress. Momentum was established by English Program's Ontario Centre, but for some time now has been available in French in French Program's Ontario and West Studio.

Experiments like Hothouse 1 and 2 have been extremely positive for the young animation fans who took part in the intensive 12-week program, during which they were each able to make a short film. Hothouse 1 gave us Jacob Bauming's *Aquasnazz*, Jo Meuris' *An Aqueous Solution*, Heather Anne Harkins' *Don't Blink*, Malcolm Sutherland's *False Saints*, Cindy Mochizuki's *Submerge: Kami No Yu*, and Anouk Préfontaine's *System Error*. Hothouse 2 gave us six films: Kevin Langdale's *Bones & Boats*, Thea Pratt's *Eaude*, Marielle Guyot's *Glou Glou*, Howie Shia's *Ice Ages*, Megann Reid's *Immersion* and Amy Lockhart's *A Single Tear*. Young filmmakers Ben Addelman and Samir Mallal covered the event, which we can follow in their film *Inside the Hothouse*.

In French Program, two documentaries – *L'appétit d'Ève*, by Fabienne Lips-Dumas, and *7 km<sup>2</sup> d'infini*, by Kun Chang – were made by emerging filmmakers. In the animation sector, Nicolas Brault's *Îlot/Islet* and Masoud Raouf's *Bleu comme un coup de feu/Blue Like a Gunshot* were both second works. *Noël Noël*, Nicola Lemay's first animated film, was extremely well received during the holiday season.

In multimedia, two series – French Program's *Cinéweb ONF* and English Program's *Webworks* – give emerging filmmakers a chance to make innovative, low-cost animated films for the Web on serious or amusing topics. The 2003-2004 crop included *Flip*, by Luigi Allemano, *Mémoire*, by Catherine Lafortune, *Mount Real*, by David Abu Bacha and James Richards, *Pulse*, by Marie Renaud, and *Whiskey Oblivion*, by Paul Morstad.

During the year, 34 master classes were held in eleven Canadian cities, with prestigious filmmakers like Jean-Jacques Beineix, Alanis Obomsawin, Jean-Claude Labrecque, Jacques Drouin, Marcel Jean, John Walker, Gil Cardinal, John Weldon and Chris Hinton, as well as director of photography Michel La Veaux, among others.

Two assistance programs provide support to independent filmmakers, particularly emerging filmmakers, to complete films. French Program has ACIC (Aide au cinéma indépendant – Canada), which in 2003-2004 provided assistance to 85 projects, while English Program has FAP (Filmmaker Assistance Program), which provided assistance to 203 projects. This year, ACIC marks its 30th anniversary and three events highlighted the program's contribution over the years. The first event was a tribute organized during a workshop as part of the Rendez-vous du cinéma québécois in February 2003; the second event took place at the Rencontres internationales du documentaire de Montréal in the fall; and the third consisted of three days of films made with ACIC assistance which were screened free of charge at NFB Montreal in December.

Films produced with ACIC and FAP support often do extremely well at festivals and on television. Jean-François Asselin's *Déformation professionnelle* won five awards, including the Fantasia Vision Globale/Kodak Award for best director; *Oïo*, by Simon Goulet, received four awards, including the FIPRESCI award presented by the Fédération internationale de la presse cinématographique at the prestigious 2003 Annecy International Animated Film Festival; and *Suckerfish*, by Lisa Jackson, winner of Picture This, the documentary short competition organized by the NFB and BC Film, was selected by the prestigious Hot Docs Festival.

#### POSITIONING THE NFB IN AN ERA OF GLOBALIZATION

The International Co-production Unit (ICU) has just completed its second year, with great success. Established in 2002 in accordance with the new Strategic Plan, the ICU's main goal is to forge international alliances to help the NFB take advantage of global markets and raise its profile outside Canada.

The number of visitors to the ICU this year clearly attests to its success in developing new partnerships. The NFB successively welcomed representatives of Film Australia, INA (France), KOFIC (Korea), NHK (Japan) and New York Times Television.

During the year, the ICU assessed over 300 projects from countries all over the world. At present, 39 projects are in various stages of production, representing a total of \$33 million.

The ICU not only engages in international activities, but also acts as an intermediary between independent Canadian producers and international organizations, making it possible for them to develop partnerships that are profitable for all parties.

#### *An expanding partnership network*

In its efforts to diversify markets while continuing to forge and maintain ties with other regions of the world, the ICU has recently turned towards Asia. So far, three new memoranda of understanding have been signed with NHK (Japan Broadcasting Corporation), SIPRO (Seoul Industry Promotion Foundation) and KOFIC (The Korean Film Commission of the Republic of Korea).

Like earlier agreements, these new ones are intended to encourage co-operation among partners with a view to working together on co-productions, and to promote the exchange of information, technical knowledge and know-how. The ultimate goal is for the partners to initiate major projects and boost local and international audiences.

The agreement with NHK has resulted in the development of a joint project, *Pole to Pole*, which will combine footage from Glacialis's *Arctic Mission* and NHK's *Antarctica*, as well as two other projects: *Four Wings and a Prayer* and *Miracle Planet II*. The documentary *War Hospital*, which was already under way, is now in post-production.

### *Tangible results*

Vikram Jayanti's *Game Over, Kasparov and the Machine*, the first film made with the support of the World Doc Fund, was presented at the 2003 Toronto International Film Festival. It was acclaimed by the media and the public, and was equally successful when released in theatres in London, England. The World Doc Fund finances feature documentaries for commercial theatres. Instituted by the NFB and managed by the ICU, the Fund was set up in partnership with the British Broadcasting Corporation (BBC) and the UK Film Council.

Another major launch was that of Peter Raymont's *The World Stopped Watching* at the Montreal World Film Festival. The film was selected by a number of festivals and won an Honourable Mention in the War and Peace category at the Columbus International Film and Video Festival (Worthington, USA), as well as two Special Mentions at the FIPA in Biarritz.

*Arctic Mission*, a prestigious five-film series produced by French Program in co-operation with the ICU and English Program, premiered on Télé-Québec and the CBC. It was also acquired by US broadcaster Discovery HD Theater, to air in 2004. The five films were screened at the 9th Kyoto Protocol Conference of the Parties (CoP-9), an international meeting held in December 2003, which brought together some 3,000 experts from governments and environmental organizations. And, at a special event organized by the Canadian High Commission in Washington, French Program Director General André Picard screened Alain Belhumeur's *Climate on the Edge* to heads of environmental organizations, government representatives, members of Congress and senators. Organizers were forced to turn away 125 people due to lack of space. In another notable achievement, Caroline Underwood's *Lords of the Arctic* received the Earthwatch Award at the Environmental Film Festival in Washington, the highest distinction for any environmental film.

### GARNERING HONOURS IN CANADA AND AROUND THE WORLD

The NFB, its artisans and its productions garnered numerous awards and honours, confirming the excellence and innovation of our works. This year, we received 114 awards and special mentions for our productions, as well as three honorary awards: the first two went to filmmaker Alanis Obomsawin, while the third went to the NFB for its contribution to promoting French in the workplace. In all, we received 117 awards at festivals and events in Canada and around the world. The complete list appears in the Awards section.

A number of filmmakers received outstanding honours this year:

- Paule Baillargeon won six awards for *Claude Jutra, portrait sur film (Claude Jutra: An Unfinished Story)*, including a Géméaux Award and a Gemini Award for best biography or portrait;
- Sheldon Cohen received seven awards for *I Want a Dog (J'veux un toutou)*;
- Elisapie Isaac's talents were recognized with four awards, including the Claude Jutra Award for Direction of a First Feature Film;
- Catherine Anne Martin won five awards for *The Spirit of Annie Mae*.

Three Web sites carried off awards as well: Ultrabug Cliposcope and *The Mission: A Great Scientific Adventure!* tied for a MIM d'Or at the Marché international du multimédia de Montréal, while *Guide de sécurité contemporain*, on the NFB's Engrenage Web site, won 2nd Prize in the Independent Directors category at Anima 04.

The NFB is also proud to be dealing with companies recognized for their excellent work and creativity. One such firm is Paprika Communications, which was responsible for the design of our refreshed logo in 2002, as well as the production of our 2001-2002 Annual Report, which won Paprika five national and international awards. This year, Paprika garnered more honours for the NFB's 2002-2003 Annual Report, winning the Grand Prize in the Annual Report category at the Grafika 2004 Competition.

## WIDER, MORE DIVERSIFIED DISTRIBUTION

In addition to producing audiovisual works, the NFB's mandate includes distributing its products as widely as possible to Canadian and foreign audiences. We make the best possible use of our national and international networks to ensure that our productions are seen by as many people as possible and reach our clients.

### CANADIAN MARKETS

The Canadian television market declined slightly again this year. In spite of an increasingly diversified television environment in which we can provide products for a wide range of networks, broadcasters have not allocated higher budgets to licensing. However, the NFB is making more effort to encourage Canadian broadcasters to pre-purchase productions, which is much more profitable for the NFB.

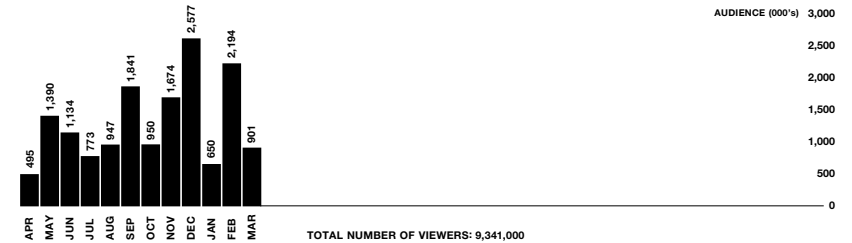
The institutional and consumer markets were up, however, raising our revenues. Promotional activities, especially on the Web, and the increased efforts of our staff resulted in record sales compared to the past three years.

### CANADIAN AUDIENCES AND NFB TELEVISION PROGRAMMING

This year, NFB productions were broadcast 1,862 times in English and French (Table 2), and reached a total of 9,341,000 viewers, 20% more than in 2002-2003. We continued our partnership with the specialty Documentary Channel, producing a compilation entitled *NFB's Best – The French Program* for them, which received excellent reviews.

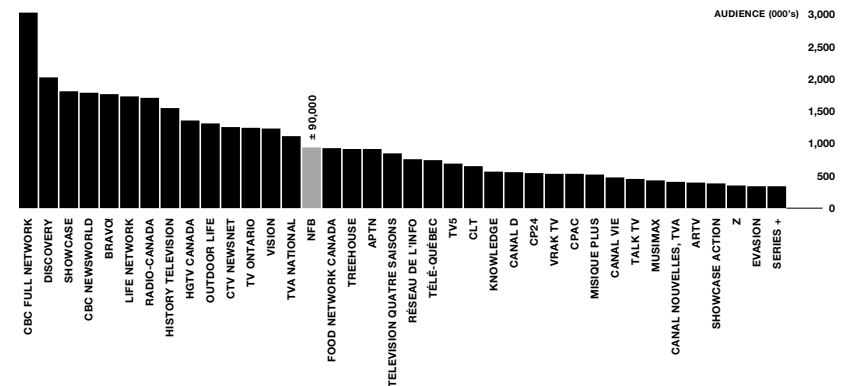
Table 1 below illustrates the monthly audience reach of NFB productions, and demonstrates the impact of fragmentation on TV audiences. Higher audience reach was observed in months during which NFB productions aired on conventional networks.

**TABLE 1**  
**MONTHLY AUDIENCE REACH OF NFB PRODUCTIONS**  
**ON VARIOUS ENGLISH AND FRENCH TV NETWORKS**  
 (Persons age 2-plus – 2003-2004) Source: CMRI (Nielsen)



Even though the NFB does not have its own channel, it can and does measure its reach as if it were a channel. The chart below shows the results, as compared with other channels, based on what is reported by Nielsen.

**TABLE 2**  
**AUDIENCE REACH OF NFB AND SELECTED OTHER TV SERVICES**  
 (Persons age 2-plus – All Canada – 2003-2004) Source: CMRI (Nielsen)



## FOREIGN MARKETS

Our international activities contribute to the NFB's visibility, in addition to generating a significant portion of our revenues. This year in particular, the US and European television markets were up significantly. With all markets taken together, US revenues topped \$1.4 million, a record year. European activities also brought us very close to the \$1 million mark, while other territories also did extremely well.

## OUTREACH DEVELOPMENT

To forge lasting and more interesting ties with different stakeholders, groups and community organizations, the NFB stepped up its outreach development activities by screening recent releases and films from our collection, often accompanied by discussions with the filmmakers, as well as organizing workshops and interactive presentations as part of one-time or recurrent local and regional events. In 2003-2004, a total of 482 public screenings were held (60% in English and 40% in French). These were attended by 75,846 people, up 50% over last year. It should be noted that screening NFB shorts before the feature presentation at drive-in theatres in the summer of 2003 gave a broader audience a chance to view our films.

The partner library network has been extended to include the Nunavut library, where a film collection has been placed for circulation among its regional facilities. The NFB now has 49 partner libraries in all provinces and territories. This year, clients borrowed 207,246 NFB films from these libraries.

Co-operation with the educational sector is a long-standing NFB tradition. NFB films are distributed to almost all school boards and districts. To enrich the support it provides with learning materials, the NFB organized workshops at seven regional and provincial teaching conferences, three national conferences, and four teacher-training events in universities. The workshops, designed and presented in co-operation with educational experts, gave several hundred teachers a chance to become familiar with the innovative educational strategies supported through the NFB collection.

## NFB centres

The NFB Montreal Centre and the NFB Mediatheque in Toronto, which opened in November 2002, are key spaces for contact with the general public. These high-tech facilities offer excellent access to the NFB collection, making it possible for individuals and groups to view selected films onsite. Young people, school groups and families can take part in animation workshops and attend film screenings in the cinemas at both these centres. Emerging filmmakers, film professionals and university students are also invited to participate in master classes on documentary film and animation.

This year, NFB Montreal received over 110,000 visitors, a record number and 9% more than last year. The increase is due in part to new partnership agreements entered into by the NFB Cinema (9% increase in traffic), increased efforts to promote group activities (21% increase in traffic) and the programming of family activities, new this year. Though there was a slight drop in the number of individual viewings at the CineRobotheque, nonetheless 50,549 films were seen by 24,813 people, 2% more than during the last fiscal year. NFB Montreal activities generated \$339,000.

During its first full year of operation, the Toronto Mediatheque welcomed 75,407 visitors, 15,326 of whom came for film screenings. Over 18,000 people took advantage of the personal viewing stations, while some 9,500 participated in animation workshops. Revenue generated for the year amounted to \$99,000. It should be noted that the centre is becoming a part of the daily life of Canada's largest city in a variety of ways. For example, we began forging links with Toronto's francophone community by means of our Ciné-jeudi programming, a series of monthly screenings in French presented in co-operation with Cinéfranco, Alliance Française and the Bureau du Québec. The centre's special programming was mentioned in *The Globe and Mail's* activity guide for the school break, and an urban book festival and discussion were organized for Black History Month in conjunction with Chapters and Bravo!

### **NFB Film Club**

The NFB Film Club had some 10,000 members at the end of March 2004, and about 1,000 new members now register every month. Two out of three members are women, while three out of five are aged 24 to 44. Just under one-third of members are French-speaking. In addition to receiving an electronic greeting card featuring *Noël Noël* during the holidays, members also received the monthly newsletter FOCUS, a number of e-mail bulletins, and invitations to NFB events in their region. One such event took place in Halifax, Ottawa and Edmonton, where members were invited to a series of Film Club screenings organized with NFB partner libraries. Hundreds of members were also invited to view films on the NFB's Internet site free of charge through the CineRoute pilot project.

### **Online Access**

A number of projects were implemented with assistance from the Department of Canadian Heritage's Canadian Culture Online Memory Fund:

- CineRoute, an online video-on-demand pilot project, was developed and went online this year, providing access to 250 titles for 2,000 members of the NFB Film Club;
- The Industrial Age (1867-1945), a Web journey into Canada's history, was set up with over 100 film clips illustrating its content. It completed the contemporary Canada section, which went online last year;
- D-Day, a testimonial site with four full-length films from World War Two, was set up to mark the 60th anniversary of the Allied Landing in Normandy (in co-operation with the Department of Veterans Affairs);
- World War One, the first phase of a large-scale conservation operation, went online and includes some 20 archival films shot at the front by the Canadian Expeditionary Forces;
- Webcast of the films *Zéro Tolérance* and *Bearing Witness: Luke Melchior*, and of the John Weldon master class. *Zéro Tolérance* was seen by police across Canada thanks to simultaneous screenings at various police academies, while *Bearing Witness: Luke Melchior*, with and for the disabled community, was shown on the International Day of Disabled Persons. The NFB was highly praised by Canadian and international associations working with disabled persons for having made the film available online. The master

class *Lighter Dementia and Deeper Lunacy: The Filmmaking of John Weldon* consisted of a talk by the filmmaker, along with a screening of all of his animated shorts and an interactive question and answer session.

In March, the NFB launched a national advertising campaign with 594 posters in bus shelters and ads on the Internet. The campaign promoting the NFB Web site was extremely successful, generating 816,000 banner views and over 3,000 new requests for membership in the NFB Film Club.

The Memory Fund also made possible the digitization of some 50 film clips for the <culture.ca> site.

### **INTERNET**

The new media field is one of rapidly evolving technologies. To reflect this dynamic character, the NFB Web site introduced a number of new features this year, such as a statistics engine.

Other highlights of the year include a new look for the Arctic Mission site, transfer of the Silence, on court! short-film platform to the NFB server in December, management of the Parole citoyenne site and its constantly updated content, creation of the Je vis ta vie site to complement the TFO series of the same name co-produced with Les Productions La Fête and Snap Media of Toronto, and a stunning new site for parents of severely handicapped children, called The Ties that Bind. On the animation side, The Mission and Cuckoo! sites were enriched, and a special site was created to support the release of the film *Noël Noël*.

We have created a new kind of "web-report" site. Thanks to a customized content manager, Arctic Mission producers can manage information posted on their site without technical assistance. The Discordia site, launched in the spring of 2004, functions in a similar way.

By the end of March 2004, NFB Web site traffic was up 45% compared with the same time last year, and the total number of page views had increased to 40,507,512.

## LEADING-EDGE TECHNOLOGY

This year, the Innovation and Technological Development team focused on projects to facilitate consultation of the NFB's impressive collection, as well as on projects to renew film access methods.

The MADIS research project was successfully completed this year, in partnership with the Centre de recherche informatique de Montréal (CRIM) and McGill University, with financial assistance from CANARIE. The goal of the project is to improve the audiovisual indexing of our films so they can be searched and retrieved by content cues like facial recognition, movement, voice recognition and semantic groupings. A paper outlining the experimental process and project results was presented at Internet Imaging V, an international conference held in January by the International Society for Optical Engineering (SPIE) in San Jose, California. The project will serve as a test bed for further MPEG-7 audiovisual document indexation research.

With DVDcopy, the NFB undertook Phase I of an open-ended, flexible model for an automated, on-demand DVD production system tailored to our needs. Fully integrated with our data management systems, DVDcopy automatically produces and duplicates NFB titles on DVD. Phase II will include closed captioning of films dating back to 1990, and eventually Dolby 5.1 soundtracks for recent titles.

On the production side, the NFB innovated with the stereoscopic animated short *June*, presented as a 3D installation in collaboration with the Art Gallery of Ontario. The director used SANDDE™, a revolutionary animation technology developed by IMAX Corporation that enables animators to draw in space with a wand. Stereoscopic animation is a new art form halfway between drawing and sculpture, with the addition of motion and sound. It can also be considered new media since the work is created and delivered digitally.

## EFFECTIVE MANAGEMENT

### CORPORATE SERVICES

The Information Technologies division ensured 99.871% availability on a 24/7 basis for the various corporate systems, and 99.905% availability for the e-mail system. The Help Desk handled 5,048 requests for assistance.

As part of the renewal of the NFB's corporate network, redundant links were established with critical network satellites to increase reliability. We also installed a new network operating system. These changes will make it possible for us to configure local virtual networks that isolate certain NFB services so as to improve performance and tighten security.

We finished changing servers in the regions, and upgraded the operating and e-mail systems.

In partnership with Transport Canada, we undertook measures to ensure compliance of our Oracle Financials system with the W3C (World Wide Web Consortium) guidelines, making a commitment to achieve compliance within two years.

We finished migrating all our databases from Oracle 8i to Oracle 9i.

As part of the implementation of modern management practices, we began developing performance indicators and a trend chart, and are also conducting a risk management study, beginning with a profile of operational and strategic risks.

The Accommodations division developed a fire safety plan for all NFB offices.

At Montreal Headquarters, we established a creative space where our freelance filmmakers can work.

## **SYNCHRONE**

This year, the number of documents in the Synchrone system has increased considerably. A great deal of information, such as accompanying documents, photographs, posters, rights documentation and music cue sheets, which used to be on paper, has been entered in the system to constitute an easily accessible production history.

After a functional analysis, a prototype module for creating title codes was built. The new module is the foundation for a final approval process that combines technical and legal aspects with production content. We would like the process to be as highly automated and harmonized as possible. Most of the integration work is to be completed next year. The vault management system is now in operation, making it easier to access master copies, production footage and other elements. Since all content will be fully integrated into the Register, it will now be accessible for consultation by search engines working on the "one film, one file" principle.

The structure of the General Publication System was completed during the year. This module, which serves primarily as a bridge between information in the Synchrone system and its use on the intranet by employees, will enable us to focus on making the tools used by NFB employees more available.

## **RIGHTS MANAGEMENT**

The Electronic Rights Management System (ERMS) is a database that will soon be the NFB's main tool for managing rights in its audiovisual works. In September 2003, we entered a new phase in ERMS development and implementation. The Incoming Rights module is now in operation, and we are entering data from new productions as well as titles in the collection. We have set up a small team to examine the contracts for each production, enter data required for rights management, and digitize all contracts and relevant documents. Since there are over 10,000 titles in the collection, our initial focus is on entering data on productions from the current year and on the 100 titles with the highest distribution and sales. The next step will be to enter data on the 1,800 most active titles in the collection, while the last step will be to enter data on all remaining films. So far, we have digitized contracts for close to 1,000 productions.

The Outgoing Rights module is almost complete and will soon be operational. This module will enable us to determine whether we have the necessary rights for exploiting our films and other works in accordance with our various distribution methods and markets (traditional distribution to theatres and broadcasters, consumer sales, Internet productions, multimedia projects, online film libraries like CineRoute, webcasting, derived products, etc.). It will also make it possible to track sales by category, territory and market for each title in the collection, as well as to generate a variety of essential reports for optimizing exploitation of and access to our collection. New standard distribution contracts have been drafted by Legal Services for incorporation into this module.

The Contracts module is also in development. It will contain all standard contracts used by the Programs in the film production process (contracts for services, directing contracts and still photographer contracts, as well as scale contracts included in the collective agreements with UDA, ACTRA, SARTEC, WGC, AFM, SPACQ and other audiovisual professionals' and artists' associations). The standard contracts are currently in a FileMaker database and will be gradually transferred to the ERMS Contracts module in order to automate data capture in the Incoming Rights module.

## 2D OR NOT 2D

Director: Paul Driessen  
Producers: Willem Thijssen  
(CinéTé Filmproductie bv),  
Marcy Page, David Verrall (NFB)  
SPECIAL MENTION  
Animadrid  
Madrid, Spain  
December 14, 2003

## ALMOST REAL: CONNECTING IN A WIRED WORLD

D.: Ann Shin  
P.: Gerry Flahive, Louise Lore,  
Sylvia Sweeney  
BRONZE PLAQUE AWARD –  
CATEGORY: SOCIAL ISSUES  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

## ANIMALS

D.: Jason Young  
P.: Kent Martin, Jason Young  
REX TASKER AWARD FOR  
BEST DOCUMENTARY  
AWARD FOR EXCELLENCE IN  
MUSIC COMPOSITION (ALLEN  
COLE, DARREN ARSENAULT)  
AWARD FOR BEST  
CINEMATOGRAPHY  
(JAY FERGUSON)  
Atlantic Film Festival  
Halifax, Canada  
September 21, 2003

## APPLES AND ORANGES

D.: Lynne Fernie  
P.: Sally Bochner, Tamara  
Lynch, David Verrall  
CERTIFICATE OF MERIT –  
CATEGORY: EDUCATIONAL –  
CHILD AUDIENCE  
INTERCOM International  
Communication Film and Video  
Festival, Chicago, USA  
September 1, 2003

HONOURABLE MENTION –  
CATEGORY: EDUCATION  
AND INFORMATION  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

## ARCTIC DREAMER: THE LONELY QUEST OF VILHJALMUR STEFANSSON

D.: Peter Raymont  
P.: Peter Raymont, Linda Lee  
Tracey (White Pine Pictures)  
CHRIS STATUETTE –  
CATEGORY: SOCIAL ISSUES  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

## BLEU COMME UN COUP DE FEU/BLUE LIKE A GUNSHOT

D.: Masoud Raouf  
P.: Marc Bertrand, Marcel Jean  
AWARD FOR BEST ANIMATION  
Soirée des Jutra  
Montreal, Canada  
February 22, 2004

## CECI N'EST PAS EINSTEIN

D.: Catherine Fol  
P.: Arnaud Hantute, Maurice  
Rivière (Taxi-Brousse), Colette  
Loumède, Éric Michel (NFB)  
SPECIAL JURY'S AWARD  
Festival international du film  
scientifique  
Orsay, France  
March 30, 2004

## CHINESE VIOLIN, THE

D.: Joe Chang  
P.: Svend-Erik Eriksen,  
George Johnson  
BRONZE PLAQUE AWARD –  
CATEGORY: EDUCATION  
& INFORMATION  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

## CHRISTOPHER, PLEASE CLEAN UP YOUR ROOM!

D.: Vincent Gauthier  
P.: Tamara Lynch, Isobel Marks,  
David Verrall  
JURY AWARD – ANIMATED  
FILM 1ST PLACE  
Hollywood Black Film Festival  
Los Angeles, USA  
June 8, 2003

## CIRCUIT MARINE

D.: Isabelle Favez  
P.: Patrick Eveno, Jacques-  
Rémy Girerd (Folimage),  
Marcel Jean (NFB)  
PUBLIC AWARD – ANIMATION  
Journées de Soleure  
Soleure, Switzerland  
January 25, 2004

SPECIAL MENTION GIVEN  
BY THE CHILDREN'S JURY  
International Film Festival  
Berlin, Germany  
February 15, 2004

## CLANDESTIN

D.: Abi Feijò  
P.: Abi Feijò, Davide Freitas  
(Filmografo), Pierre Hébert,  
Marcel Jean (NFB)  
GRAND PRIZE  
OF THE FESTIVAL  
ANIFEST  
Trebou, Czech Republic  
May 10, 2003

### CLAUDE JUTRA, PORTRAIT SUR FILM

D.: Paule Baillargeon  
P.: Anne Frank (Fox-Fire Films Ltd.), André Thériault  
(Production Docu 2), Yves Bisailon, Nicole Lamothe (NFB)  
GEMINI AWARD FOR  
BEST DIRECTION IN A  
DOCUMENTARY (PAULE  
BAILLARGEON)

GEMINI AWARD FOR BEST  
HISTORY/BIOGRAPHY  
DOCUMENTARY PROGRAM  
GEMINI AWARD FOR  
BEST WRITING IN A  
DOCUMENTARY PROGRAM  
(JEFFERSON LEWIS)  
Gemini Awards  
Toronto, Canada  
October 20, 2003

BRONZE PLAQUE AWARD –  
CATEGORY: THE HUMANITIES  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

GÉMEAUX AWARD FOR  
BEST BIOGRAPHY  
Prix Gémeaux  
Montreal, Canada  
November 23, 2003

### CLIPOSCOPE, LE

D.: Martin Barry  
P.: Michèle Bélanger  
BEST LUDO-EDUCATIONAL  
INTERNET SITE  
(TIED WITH LA MISSION)  
MIM D'OR  
Montreal, Canada  
April 16, 2003

### CRIMINAL ACTS: INSIDE PRISON THEATRE

D.: Tony Showsill  
P.: Tracey Friesen,  
Graydon McCrea  
BRONZE PLAQUE AWARD –  
CATEGORY: ARTS  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

### CUECA SOLA, LA

D.: Marilú Mallet  
P.: Marilú Mallet, Margaux  
Quimet (Les Films de l'Atalante  
inc.), Yves Bisailon (NFB)  
SPECIAL MENTION  
Rendez-vous du cinéma  
québécois  
Montreal, Canada  
February 22, 2004

### EARTH TO MOUTH

D.: Yung Chang  
P.: Sally Bochner, Germaine  
Wong  
BRONZE PLAQUE AWARD –  
CATEGORY: SOCIAL ISSUES  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

### EL CONTRATO

D.: Min Sook Lee  
P.: Silva Basmajian, Karen  
King-Chigbo, Louise Lore,  
Sylvia Sweeney  
TAUREAU DE PLATINE AWARD –  
FOR BEST DOCUMENTARY  
Iberoamerican Cinema Festival  
Montreal, Canada  
December 19, 2003

### FAIR PHYLLIS

D.: Beth Portman  
P.: Svend-Erik Eriksen, Jerry  
Krepakevich, Graydon McCrea,  
Jennifer Torrance  
AMPIA AWARD –  
BEST ANIMATION SHORT  
Alberta Motion Picture  
Industries Association – AMPIA  
Edmonton, Canada  
April 5, 2003

BRONZE PLAQUE AWARD –  
CATEGORY: SOCIAL ISSUES  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

### FLUX

D.: Christopher Hinton  
P.: Marcy Page, David Verrall  
GOLD AWARD – CATEGORY:  
SHORT SUBJECT FILM  
& VIDEO  
WorldFest Int'l Film Festival  
Houston, USA  
April 13, 2003

SPECIAL JURY AWARD –  
TIMELESS COMPETITION  
Tough Eye  
Turku, Finland  
May 18, 2003

HONOURABLE MENTION  
FOR BEST ANIMATION  
Worldwide Short Film Festival  
Toronto, Canada  
June 8, 2003

HONOURABLE MENTION –  
CATEGORY: EXPERIMENTAL  
International Short Film Festival  
Vila do Conde, Portugal  
July 6, 2003

HONOURABLE MENTION –  
CATEGORY: ARTS  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

### FRANÇOIS LE VAILLANT/FRANCESCO LO VALENT

D.: Carles Porta Garcia  
P.: Marcel Jean  
AWARD FOR BEST WORK  
BY A FIRST TIME DIRECTOR  
Festival Internacional de Cine  
Expression en Corto  
San Miguel de Allende, Mexico  
July 26, 2003

### FROM FAR AWAY

D.: Shira Avni, Serene  
P.: Michael Fukushima,  
Isobel Marks, David Verrall  
SPECIAL MENTION OF THE  
JURY FOR EXCELLENCE IN  
DIRECTION AND WRITING  
Alliance for Children and  
Television Awards of Excellence  
Toronto, Canada  
June 2, 2003

### GLASSES

D.: Brian Duchscherer  
P.: Barrie Angus McLean,  
Marcy Page, David Verrall  
NORMAN McLAREN AWARD  
FOR BEST ANIMATION  
VIEWFINDERS International  
Film Festival for Youth  
Halifax, Canada  
April 27, 2003

### GUIDE DE SÉCURITÉ CONTEMPORAIN/GUIDE TO CONTEMPORARY SECURITY

D.: Johanne Ste-Marie  
P.: Marc Bertrand  
SECOND PRIZE –  
INDEPENDENT ARTISTS  
Anima 04  
Montreal, Canada  
March 21, 2004

### HOFMANN'S POTION

D.: Connie Littlefield  
P.: Sally Bochner, Kent Martin  
CERTIFICATE OF  
PARTICIPATION – CATEGORY:  
SCIENCE & TECHNOLOGY  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

### HUNGRY SQUID, THE

D.: John Weldon  
P.: Marcy Page, David Verrall  
PLATINUM AWARD –  
CATEGORY: SHORT SUBJECT  
FILM & VIDEO  
WorldFest Int'l Film Festival  
Houston, USA  
April 13, 2003

CHRIS STATUETTE –  
CATEGORY: EDUCATION  
& INFORMATION  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

### I WANT A DOG

D.: Sheldon Cohen  
P.: Marcy Page, David Verrall  
GOLDEN SLIPPER AWARD –  
CATEGORY: ANIMATED FILM  
FOR CHILDREN  
CHILDREN'S JURY AWARD –  
ANIMATED FILM  
International Film Festival  
for Children and Youth  
Zlin, Czech Republic  
May 31, 2003

BRONZE PLAQUE AWARD –  
CATEGORY: EDUCATION  
& INFORMATION  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

FIRST PRIZE – CATEGORY:  
BEST ANIMATION FILM GIVEN  
BY THE ADULT'S JURY

SECOND PRIZE – CATEGORY:  
BEST ANIMATED FILM GIVEN  
BY THE CHILDREN'S JURY  
International Children's  
Film Festival  
Chicago, USA  
November 2, 2003

AUDIENCE AWARD –  
CATEGORY: AGES 3-6  
International Children's  
Film Festival  
New York, USA  
March 27, 2004

BEST ANIMATED SHORT  
FILM PRIZE  
International Film Festival  
Cleveland, USA  
March 28, 2004

**ÎLOT/ISLET**

D.: Nicolas Brault  
 P.: Michèle Bélanger, Marcel Jean, Jean Lemire  
**SECOND FEDEX AWARD FOR THE MOST POPULAR SHORT FILM**  
 Montreal World Film Festival (WFF)  
 Montreal, Canada  
 September 7, 2003

**IS THE CROWN AT WAR WITH US?**

D.: Alanis Obomsawin  
 P.: Alanis Obomsawin  
**AWARD OF DISTINCTION – CATEGORY: DOCUMENTARY FEATURE**  
 Indian Summer Deltavision Film & Video Image Awards  
 West Allis, USA  
 September 12, 2003

**HONOURABLE MENTION – CATEGORY: SOCIAL ISSUES**  
 Columbus International Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**AWARD FOR BEST DOCUMENTARY FEATURE**  
 Annual American Indian Film Festival  
 San Francisco, USA  
 November 13, 2003

**JOE**

D.: Jill Haras  
 P.: Svend-Erik Eriksen, George Johnson  
**LEO AWARD FOR BEST OVERALL SOUND IN AN ANIMATION**  
 Leo Award  
 Vancouver, Canada  
 May 10, 2003

**BRONZE PLAQUE AWARD – CATEGORY: SOCIAL ISSUES**  
 Columbus International Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**JOURNEY OF LESRA MARTIN, THE**

D.: Cheryl Foggo  
 P.: Selwyn Jacob, Graydon McCrea  
**CHRIS STATUETTE – CATEGORY: EDUCATION & INFORMATION**  
 Columbus International Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**LAST ROUND: CHUVALO VS. ALI, THE**

D.: Joseph Blasioli  
 P.: Silva Basmajian, Louise Lore, Sylvia Sweeney  
**SPECIAL JURY AWARD – BEST CANADIAN DOCUMENTARY FEATURE LENGTH**  
 The Canadian Independent Film Caucus (Hot Docs)  
 Toronto, Canada  
 May 4, 2003

**LIFE WITH DAD**

D.: Ray Harper  
 P.: Graydon McCrea, Bonnie Thompson, Jerry Krepakevich  
**HONOURABLE MENTION**  
 Itinerant – National Council on Family Relations  
 Vancouver, Canada  
 November 23, 2003

**LIFE'S A TWITCH**

D.: Cindy Bisailon  
 P.: Tina Hahn  
 (Symmetree Media)  
**SECOND AWARD – CATEGORY: EDUCATION IN HEALTH**  
 ImagéSanté – International Health Film Festival  
 Liège, Belgium  
 March 13, 2004

**LIGHTS FOR GITA**

D.: Michel Vo  
 P.: Tamara Lynch, Isobel Marks, David Verrall  
**AUDIENCE CHOICE AWARD FOR BEST SHORT**  
 Indian Film Festival of Los Angeles  
 Los Angeles, USA  
 April 27, 2003

**LITTLE ARMADILLOS**

D.: John Forrest  
 P.: Svend-Erik Eriksen, George Johnson  
**HONOURABLE MENTION – CATEGORY: SOCIAL ISSUES**  
 Columbus International Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**LOON DREAMING/ LE RÊVE DU HUARD**

D.: Iriz Pääbo  
 P.: Michael Fukushima, David Verrall  
**GOLDEN SHEAF AWARD – CATEGORY: BEST ANIMATION**  
 Golden Sheaf Awards/Short Film and Video Festival  
 Yorkton, Canada  
 May 26, 2003

**MAGICAL LIFE OF LONG TACK SAM, THE**

D.: Ann Marie Fleming  
 P.: Bruce Alcock, Ann Marie Fleming, Ruth Vincent (Long Tack Film Inc.), Svend-Erik Eriksen, Rina Fraticelli (NFB)  
**AWARD FOR BEST DOCUMENTARY**  
 Independent Film and Video Festival  
 Victoria, Canada  
 February 8, 2004

**MCLUHAN'S WAKE**

D.: Kevin McMahan  
 P.: Kristina McLaughlin, Michael McMahan, David Sobelman (Primitive Entertainment Inc.), Gerry Flahive, Louise Lore (NFB)  
**JOHN CULKIN AWARD**  
 Media Ecology Association Convention  
 New York, USA  
 June 8, 2003

**GEMINI AWARD FOR BEST SOUND IN AN INFORMATION/ DOCUMENTARY PROGRAM**  
 Gemini Awards  
 Toronto, Canada  
 October 20, 2003

**MÉMOIRES DE LA TERRE**

D.: Jean Lemire  
 P.: Claude Cartier, Roger Frappier, Jean Lemire  
 (Max Films Télévision inc.)  
**PUBLIC PRIZE LA VAGUE FOR BEST DOCUMENTARY TV5 AWARD**  
 Festival du cinéma francophone international en Acadie  
 Moncton, Canada  
 September 25, 2003

**MEN OF THE DEEPS**

D.: John Walker  
 P.: Terry Greenlaw (Picture Plant Limited), John Walker (John Walker Productions Ltd.), Kent Martin (NFB)  
**AUDIENCE AWARD**  
 The Canadian Independent Film Caucus (Hot Docs)  
 Toronto, Canada  
 May 4, 2003

**HONOURABLE MENTION AWARD FOR EXCELLENCE IN SOUND DESIGN (DAVID HILLIER, ALEX SALTER)**  
 Atlantic Film Festival  
 Halifax, Canada  
 September 21, 2003

**MISSION, LA – UNE GRANDE AVENTURE SCIENTIFIQUE**

D.: Sylvain Charbonneau  
 P.: Marc Bertrand, Thérèse Descary, Jean-Jacques Leduc  
**BEST LUDO-EDUCATIONAL INTERNET SITE (TIED WITH LE CLIPOSCOPE)**  
 MIM D'OR  
 Montreal, Canada  
 April 16, 2003

**NATIONAL FILM BOARD OF CANADA**

**HONOURABLE MENTION FOR THE REMARKABLE CONTRIBUTION TO THE PROMOTION OF FRENCH LANGUAGE**  
 Office québécois de la langue française  
 Montreal, Canada  
 March 22, 2004

**NUIT D'ORAGE**

D.: Michèle Lemieux  
 P.: Marcel Jean, Jean-Jacques Leduc  
**CRYSTAL BEAR FOR BEST SHORT FILM GIVEN BY THE CHILDREN'S JURY**  
 Berlin International Film Festival  
 Berlin, Germany  
 February 15, 2004

**OBOMSAWIN, ALANIS**

**HIGHEST DISTINCTION ADVANCEMENT OF WOMEN**  
 Gala Femmes de Mérite du Y des Femmes  
 Montreal, Canada  
 April 23, 2003

**PARALLEL CULTURE AWARD FOR LIFE ACHIEVEMENT**  
 MEDIAWAVE/International Festival of Visual Arts  
 Győr, Hungary  
 May 3, 2003

**OCD: THE WAR INSIDE**

D.: David Hoffert, Mark Pancer  
P.: Silva Basmajian, Louise Lore  
**BRONZE AWARD**  
Itinerant – HESCA Film Festival  
Bethlehem, USA  
June 22, 2003

**RUNNER-UP**

Itinerant – National Council  
on Family Relations  
Vancouver, Canada  
November 23, 2003

**OPÉRATION COUCOU**

D.: Pierre M. Trudeau  
P.: Jean-Jacques Leduc  
**HONOURABLE MENTION –**  
**CATEGORY: EDUCATION**  
& **INFORMATION**  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

**ORGANIC  
PROPHECIES**

D.: Ryan Young  
P.: Ryan Young (Young, Ryan)  
**FIRST PLACE – CATEGORY:**  
**FARMING, PESTICIDES**  
**AND SOILS**  
EarthVision Film  
& Video Festival  
Santa Cruz, USA  
October 26, 2003

**PACIFIST WHO WENT  
TO WAR, THE**

D.: David Neufeld  
P.: Joe MacDonald, Graydon  
McCrea  
**WILBUR AWARD**  
Itinerant – Wilbur Awards  
Competition  
New York, USA  
April 26, 2003

**PENGUINS  
BEHIND BARS**

D.: Janet Perlman  
P.: Judith Gruber-Stitzer, Janet  
Perlman (Hulascope Studio  
Inc.), Marcy Page, David Verrall  
(NFB)  
**CHRIS STATUETTE –**  
**CATEGORY: ENTERTAINMENT**  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

**AWARD FOR BEST  
ANIMATED SHORT**

BAM International Children's  
Film Festival  
Brooklyn, USA  
March 7, 2004

**PIROUETTE, LA/  
PIROUETTE**

D.: Tali  
P.: Pierre Hébert, Marcel Jean  
**HONOURABLE MENTION –**  
**CATEGORY: EDUCATION**  
& **INFORMATION**  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

**RAMONEURS  
CÉRÉBRAUX, LES/  
THE BRAINWASHERS**

D.: Patrick Bouchard  
P.: Marcel Jean  
**AWARD FOR BEST**  
**SOUND EDITING**  
Fantasia Festival  
Montreal, Canada  
August 10, 2003

**PRIX DES ARTISTES**  
Festival Off-Courts  
Trouville-sur-mer, France  
September 13, 2003

**HONOURABLE MENTION –**  
**CATEGORY: ARTS**  
Columbus International Film  
and Video Festival  
Worthington, USA  
November 1, 2003

**SEIGNEURS DE  
L'ARCTIQUE, LES**

D.: Caroline Underwood  
P.: Jean Lemire (Glacialis  
Productions inc.), Stéphane  
Millière (Gedeon Programmes),  
Colette Loumède, Éric Michel  
(NFB)  
**EARTHWATCH FILM AWARD**  
Environmental Film Festival  
in the Nation's Capital  
Washington, USA  
March 27, 2004

**SHOWA SHINZAN**

D.: Alison Reiko Loader  
P.: Michael Fukushima,  
David Verrall  
**JURY AWARD FOR BEST**  
**NARRATIVE**  
Women's Film Festival –  
AKA POW! Fest  
Portland, USA  
June 1, 2003

**CHRIS STATUETTE –**  
**CATEGORY: THE HUMANITIES**  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

**AWARD FOR BEST ANIMATION**  
Taiwan International  
Children's TV & Film Festival  
Taipei, Taiwan  
January 13, 2004

**SI LE TEMPS  
LE PERMET**

D.: Elisapie Isaac  
P.: Yves Bisailon  
**FIRST PRIZE RIGOBERTA**  
**MENCHU TUM – CATEGORY:**  
**COMMUNITY**  
First Peoples' Festival  
(LAND inSIGHT)  
Montreal, Canada  
June 22, 2003

**AWARD OF EXCELLENCE –**  
**CATEGORY: DOCUMENTARY**  
**SHORT**  
**SPIRIT AWARD**  
Indian Summer Deltavision  
Film & Video Image Awards  
West Allis, USA  
September 12, 2003

**CLAUDE-JUTRA AWARD FOR**  
**BEST HOPE OF THE YEAR**  
Rendez-vous du cinéma  
québécois  
Montreal, Canada  
February 22, 2004

**SLEEPING TIGERS:  
THE ASAHI BASEBALL  
STORY**

D.: Jari Osborne  
P.: Silva Basmajian, Karen  
King-Chigbo, Louise Lore,  
Sylvia Sweeney  
**BEST FEATURE DOCUMENTARY**  
Asian Film Festival  
San Diego, USA  
October 5, 2003

**HONOURABLE MENTION –**  
**CATEGORY: THE HUMANITIES**  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

**SOLO**

D.: Atif Siddiqi  
P.: Sally Bochner,  
Germaine Wong  
**HONOURABLE MENTION**  
**CATEGORY: SOCIAL ISSUES**  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

**SPIRIT OF  
ANNIE MAE, THE**

D.: Catherine Anne Martin  
P.: Sally Bochner, Kent Martin  
**SECOND PRIZE RIGOBERTA**  
**MENCHU TUM –**  
**CATEGORY: COMMUNITY**  
First Peoples' Festival  
(LAND inSIGHT)  
Montreal, Canada  
June 22, 2003

**JURY AWARD – BEST**  
**DOCUMENTARY**  
Big Bear Lake International  
Film Festival  
Big Bear Lake, USA  
August 14, 2003

**AWARD FOR BEST**  
**DOCUMENTARY FEATURE**  
Great Plains Film Festival  
Lincoln, USA  
August 14, 2003

**AWARD OF DISTINCTION –**  
**CATEGORY:**  
**DOCUMENTARY FEATURE**  
Indian Summer Deltavision  
Film & Video Image Awards  
West Allis, USA  
September 12, 2003

**BRONZE PLAQUE AWARD –**  
**CATEGORY: SOCIAL ISSUES**  
Columbus International  
Film and Video Festival  
Worthington, USA  
November 1, 2003

**STILTWALKERS/  
LES ÉCHASSIERS**

D.: Sjaak Meilink  
P.: Ton Crone, Cilia Van Dijk  
(Cilia Van Dijk Filmproduction),  
Marcy Page, David Verrall (NFB)  
**PLATINUM AWARD –**  
**CATEGORY: SHORT SUBJECT**  
**FILM & VIDEO**  
WorldFest Int'l Film Festival  
Houston, USA  
April 13, 2003

**AWARD OF EXCELLENCE**  
**IN ANIMATION**  
**SAMU HONOURABLE**  
**MENTION**  
ASIFA-East Animated Film  
Festival  
New York, USA  
May 4, 2003

**JURY DIPLOMA –**  
**FOR ATMOSPHERE AND THE**  
**COMBINATION OF DIFFERENT**  
**ANIMATION TECHNOLOGIES**  
Message to Man  
St. Petersburg, Russia  
June 22, 2003

**STONE OF FOLLY, THE**

D.: Jesse Rosensweet  
 P.: Jesse Rosensweet  
 (Sweet Things Productions)  
**GOLD AWARD – CATEGORY:  
 EXPERIMENTAL FILM & VIDEO**  
 WorldFest Int'l Film Festival  
 Houston, USA  
 April 13, 2003

**AWARD OF EXCELLENCE  
 IN SOUNDTRACK**  
 ASIFA-East Animated Film  
 Festival  
 New York, USA  
 May 4, 2003

**GOLDEN TROPHY –  
 CATEGORY: ANIMATION**  
 Algarve International Film  
 Festival  
 Lisbon, Portugal  
 May 17, 2003

**BEST FIRST FILM AWARD**  
 International Student Animation  
 Festival/SAFO  
 Ottawa, Canada  
 October 19, 2003

**BEST FIRST FILM PRIZE GIVEN  
 BY THE INTERNATIONAL JURY**  
 Int'l Festival of Animated  
 Films/ Castelli Animati  
 Genzano, Italy  
 November 30, 2003

**TO MY  
 BIRTHMOTHER...**

D.: Beverly Shaffer  
 P.: Sally Bochner, Beverly  
 Shaffer, Mark Zannis  
**CERTIFICATE OF MERIT**  
 Medikinale/Int'l Medical  
 and Scientific Film Festival –  
 Prix Leonardo  
 Parma, Italy  
 April 12, 2003

**TOTEM: THE RETURN  
 OF THE G'PSGOLOX  
 POLE**

D.: Gil Cardinal  
 P.: Jerry Krepakevich, Graydon  
 McCrea, Bonnie Thompson  
**AWARD FOR BEST  
 DOCUMENTARY**  
 Imagine Native Media  
 Arts Festival  
 Toronto, Canada  
 October 26, 2003

**TREE THAT  
 REMEMBERS, THE**

D.: Masoud Raouf  
 P.: Sally Bochner  
**BRONZE PLAQUE AWARD –  
 CATEGORY: SOCIAL ISSUES**  
 Columbus International  
 Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**AWARD OF COMMENDATION**  
 American Anthropological  
 Association  
 Chicago, USA  
 November 22, 2003

**WHITE THUNDER**

D.: Victoria King  
 P.: Sally Bochner, Annette  
 Clarke, Kent Martin  
**HONOURABLE MENTION –  
 CATEGORY: THE HUMANITIES**  
 Columbus International Film  
 and Video Festival  
 Worthington, USA  
 November 1, 2003

**WHO IS ALBERT WOO?**

D.: Hunt Hoe  
 P.: Sally Bochner, Germaine  
 Wong  
**HONOURABLE MENTION**  
 Film Festival  
 Anchorage, USA  
 December 21, 2003

**WORLD STOPPED  
 WATCHING, THE**

D.: Peter Raymont  
 P.: Harold Crooks, Peter  
 Raymont, Linda Lee Tracey  
 (White Pine Pictures), Claude  
 Bonin, Éric Michel (NFB)  
**HONOURABLE MENTION –  
 CATEGORY: WAR & PEACE**  
 Columbus International  
 Film and Video Festival  
 Worthington, USA  
 November 1, 2003

**SPECIAL MENTION –  
 CATEGORY: REPORTAGE AND  
 CURRENT AFFAIRS**  
**SPECIAL MENTION GIVEN  
 BY THE JURY FROM THE  
 EUROPEAN UNION**  
 International Audiovisual  
 Programme Festival (FIPA)  
 Biarritz, France  
 January 25, 2004

# SUMMARY OF ACTIVITIES

**PRODUCTION**

|                                       | NFB Productions | Co-productions | Total      |
|---------------------------------------|-----------------|----------------|------------|
| <b>ORIGINAL PRODUCTIONS</b>           |                 |                |            |
| Original films in English             | 3               | 1              | 4          |
| Original films in French              | 0               | 1              | 1          |
| Original films – multilingual         | 5               | 2              | 7          |
| Original videos in English            | 39              | 28             | 67         |
| Original videos in French             | 8               | 19             | 27         |
| Original videos – multilingual        | 16              | 0              | 16         |
| Original DVD in English               | 1               | 1              | 2          |
| Original DVD in French                | 2               | 0              | 2          |
| Original DVD – multilingual           | 2               | 0              | 2          |
| Multimedia productions in English     | 6               | 0              | 6          |
| Multimedia productions in French      | 11              | 1              | 12         |
| Multimedia productions – multilingual | 1               | 0              | 1          |
| <b>Total</b>                          | <b>94</b>       | <b>53</b>      | <b>147</b> |

**VERSIONS**

|   |           |           |           |
|---|-----------|-----------|-----------|
| English versions of French original productions   | 10        | 8         | 18        |
| French versions of English original productions   | 11        | 6         | 17        |
| Multilingual versions of original productions     | 1         | 1         | 2         |
| Abridged versions of English original productions | 3         | 2         | 5         |
| Abridged versions of French original productions  | 1         | 1         | 2         |
| <b>Total</b>                                      | <b>26</b> | <b>18</b> | <b>44</b> |

**ACQUISITIONS**

|                                     |           |
|-------------------------------------|-----------|
| Acquisitions of English productions | 22        |
| Acquisitions of French productions  | 8         |
| <b>Total</b>                        | <b>30</b> |

**FILMS FROM THE INDEPENDENT SECTOR WHICH  
 RECEIVED ASSISTANCE FROM THE NFB**

|   |            |
|---|------------|
| Filmmaker Assistance Program (FAP – English Program)      | 203        |
| Aide au cinéma indépendant Canada (ACIC – French Program) | 85         |
| <b>Total</b>  | <b>288</b> |

| <b>CANADIAN DISTRIBUTION</b>          | <b>2003-2004</b>   | <b>2002-2003</b>   |
|---------------------------------------|--------------------|--------------------|
| <b>TELEVISION</b>                     |                    |                    |
| English telecasts                     | 1,349              | 2,222              |
| French telecasts                      | 513                | 621                |
| <b>Total</b>                          | <b>1,862</b>       | <b>2,843</b>       |
| <b>THEATRICAL BOOKINGS</b>            |                    |                    |
| NFB cinemas                           | 223                | 89                 |
| Repertory and commercial cinemas      | 243                | 268                |
| IMAX® cinemas                         | 4                  | 2                  |
| <b>Total</b>                          | <b>470</b>         | <b>359</b>         |
| <b>NON-THEATRICAL</b>                 |                    |                    |
| NFB rentals                           | 4,085              | 4,922              |
| Loans – Partners                      | 207,246            | 222,827            |
| <b>Total</b>                          | <b>211,331</b>     | <b>227,749</b>     |
| <b>PRODUCT SALES</b>                  |                    |                    |
| Videocassettes – NFB and distributors | 60,963             | 69,527             |
| 16 mm prints                          | 1                  | 1                  |
| 35 mm prints                          | -                  | 7                  |
| Multimedia                            | 15,430             | 6,756              |
| <b>Total</b>                          | <b>76,394</b>      | <b>76,291</b>      |
| <b>REVENUES</b>                       |                    |                    |
| Television                            | \$ 669,956         | \$ 702,136         |
| Theatrical distribution               | 17,756             | 26,876             |
| Institutional and educational         | 1,295,626          | 1,143,510          |
| Home video                            | 629,679            | 555,001            |
| Sub-total                             | \$2,613,017        | \$2,427,523        |
| Stock shots                           | 658,401            | 647,734            |
| <b>Total</b>                          | <b>\$3,271,418</b> | <b>\$3,075,257</b> |

| <b>FILM FESTIVALS</b>                              | <b>2003-2004</b>   | <b>2002-2003</b>   |
|--|--------------------|--------------------|
| Canadian festival participation                    | 62                 | 57                 |
| Films screened at Canadian festivals               | 335                | 410                |
| Canadian awards                                    | 38                 | 51                 |
| International festival participation               | 332                | 242                |
| Films screened at international festivals          | 552                | 600                |
| International awards                               | 79                 | 96                 |
| <b>INTERNATIONAL DISTRIBUTION</b>                  |                    |                    |
| <b>CONTRACTS NEGOTIATED</b>                        |                    |                    |
| Television   | 104                | 114                |
| Theatrical   | 9                  | 15                 |
| Non-theatrical                                     | 80                 | 86                 |
| Home video   | 30                 | 28                 |
| All markets  | 1                  | 3                  |
| <b>REVENUES BY MARKET</b>                          |                    |                    |
| Television   | \$1,567,291        | \$ 749,029         |
| Theatrical   | 81,778             | 74,819             |
| Institutional and educational                      | 709,032            | 912,573            |
| Home video   | 239,486            | 175,580            |
| <b>Total</b>                                       | <b>\$2,597,587</b> | <b>\$1,912,001</b> |
| <b>REVENUES BY TERRITORY</b>                       |                    |                    |
| United States                                      | \$1,402,304        | \$ 940,363         |
| Europe, Middle East<br>and English-speaking Africa | 484,404            | 260,593            |
| Europe and French-speaking Africa                  | 351,784            | 314,983            |
| Asia/Pacific                                       | 206,125            | 148,660            |
| Latin America/Caribbean                            | 93,049             | 46,160             |
| Other  | 59,921             | 201,242            |
| <b>Total</b>                                       | <b>\$2,597,587</b> | <b>\$1,912,001</b> |

| <b>TECHNICAL RESOURCES</b>                | <b>2003-2004</b> | <b>2002-2003</b> |
|---|------------------|------------------|
| <b>EQUIPMENT RENTAL</b> Rentals invoiced: |                  |                  |
| Camera equipment                          | 464,022          | 787,224          |
| Sound equipment                           | 143,102          | 157,603          |
| Electrical equipment                      | 135,822          | 129,945          |
| <b>Total rental (in dollars)</b>          | <b>742,946</b>   | <b>1,074,772</b> |
| <b>EDITING</b> Weeks invoiced:            |                  |                  |
| Non-linear picture editing                | 856              | 802              |
| Traditional picture editing               | 13               | 41               |
| Final Cut Pro picture editing             | 212              | 86               |
| Non-linear sound editing                  | 257              | 169              |
| <b>Total weeks</b>                        | <b>1,338</b>     | <b>1,098</b>     |
| <b>RELATED SERVICES</b> Hours invoiced:   |                  |                  |
| Sound transfers                           | 686              | 606              |
| Sound archives                            | 1,030            | n.a.             |
| Cataloguing and digitization              | 3,246            | 2,495            |
| Synch rushes                              | 971              | 795              |
| Film and video projection                 | 920              | 584              |
| <b>Total hours</b>                        | <b>6,853</b>     | <b>4,480</b>     |
| <b>SOUND POST-PRODUCTION</b>              |                  |                  |
| Mixing and recording (in hours)           | 3,382            | 2,972            |

| <b>TECHNICAL RESOURCES</b>   | <b>2003-2004</b> | <b>2002-2003</b> |
|--|------------------|------------------|
| <b>IMAGE POST-PRODUCTION</b> Hours invoiced:                                       |                  |                  |
| Video transfers  | 7,506            | 5,304            |
| Video on-line editing  | 3,662            | 2,263            |
| Telecine transfers (film to video)   | 4,133            | 3,811            |
| <b>Total hours</b>   | <b>15,301</b>    | <b>11,378</b>    |
| VHS videocassettes duplicated  | 10,089           | 8,061            |
| <b>DIGITAL IMAGING</b>   |                  |                  |
| Computer graphics and image processing (in dollars)                                | 187,567          | 167,828          |
| Animation camera (in hours)  | 201              | 441              |
| <b>Images invoiced:</b>  |                  |                  |
| Digital film scanning  | 4,126            | 6,352            |
| Digital film recording   | 258,096          | 410,686          |
| <b>Total images</b>  | <b>262,222</b>   | <b>417,038</b>   |
| <b>DIGITAL VAULT (digitization, image processing and audio and video encoding)</b> |                  |                  |
| Films digitized in MPEG1   | 0                | 108              |
| Films digitized in MPEG2   | 48               | 5                |
| Films digitized in MPEG4   | 756              | 747              |
| Excerpts digitized   | 665              | 2,463            |

Notes: In 2003-04, we established the sound archives service for transferring the magnetic sound tapes stored in the NFB's vaults to digital medium for archiving. Also this year, the Conservation Laboratory was transferred from the Communications and Outreach Development Branch to the Technical Innovation and Resources Branch.

We have prepared the accompanying financial statements of the National Film Board Revolving Fund. These financial statements were prepared by the management of the Fund in accordance with Treasury Board of Canada accounting standards based on Canadian generally accepted accounting principles. Some previous year's figures have been restated and reclassified to conform to the current year's presentation.

Responsibility for the integrity and objectivity of these financial statements rests with the management of the Fund. In order to assure maximum objectivity and freedom from bias, the financial data contained in these financial statements has been examined by the Audit and Finance Committee and presented to the Board of Trustees. The information included in these financial statements is based on management's best estimates and judgment with due consideration given to materiality. To fulfil its accounting and reporting responsibilities, the Fund maintains a set of accounts which provides a centralized record of the Fund's financial transactions. Financial information contained in the ministerial statements and elsewhere in the Public Accounts is consistent with that in these financial statements, unless indicated otherwise.

The Director, Administration, develops and disseminates financial management and accounting policies and issues specific directives which maintain standards of accounting and financial management. The Fund maintains systems of financial management and internal control which gives due consideration to costs, benefits and risks. They are designed to provide reasonable assurance that transactions are properly authorized, are executed in accordance with prescribed regulations, and are properly recorded so as to maintain accountability of Government funds and safeguard the assets under the Fund's administration. Financial management and

internal control systems are augmented by the maintenance of internal audit programs. The Fund also seeks to assure the objectivity and integrity of data in its financial statements by the careful selection, training and development of qualified staff, by organizational arrangements that provide appropriate divisions of responsibility and by communication programs aimed at ensuring that its regulations, policies, standards and managerial authorities are understood throughout the organization.

Management has presented the financial statements to the Auditor General, who audited them and has provided an independent opinion which has been appended to these financial statements.

Approved by:



Luisa Frate  
Chief, Financial Operations  
(Senior Full-time Financial Officer)



Maryse Charbonneau  
Director, Administration  
(Senior Financial Officer)  
May 31, 2004

# AUDITOR'S REPORT

To the Minister of Canadian Heritage

I have audited the statement of financial position of the National Film Board as at March 31, 2004 and the statements of operations, net assets and cash flow 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 Canadian 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, 2004 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

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 *National Film Act* and the by-laws of the Board.



Nancy Cheng, FCA  
Assistant Auditor General  
for the Auditor General of Canada

Ottawa, Canada  
May 31, 2004

# STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31

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| ASSETS                                 | 2004                 | 2003                 |
|--|----------------------|----------------------|
|  |                      | (Restated Note 3)    |
| <b>FINANCIAL ASSETS</b>                |                      |                      |
| Cash                                   | \$ 273,784           | \$ 237,734           |
| Due from the Consolidated Revenue Fund | 1,343,068            | 1,281,572            |
| Accounts receivable                    |                      |                      |
| Government of Canada                   | 124,764              | 1,637,368            |
| Outside parties                        | 3,963,856            | 2,503,838            |
| Inventories                            | 499,989              | 446,089              |
| Deposits                               | 464,147              | 457,519              |
|  | <u>6,669,608</u>     | <u>6,564,120</u>     |
| <b>NON-FINANCIAL ASSETS</b>            |                      |                      |
| Prepaid expenses                       | 579,463              | 981,146              |
| Property and equipment (Note 6)        | 9,848,694            | 10,142,378           |
|  | <u>10,428,157</u>    | <u>11,123,524</u>    |
|  | <u>\$ 17,097,765</u> | <u>\$ 17,687,644</u> |

The accompanying notes are an integral part of the financial statements.

Approved by Management:



Director, Administration



Government Film Commissioner

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| LIABILITIES                              | 2004                 | 2003                 |
|--|----------------------|----------------------|
|  |                      | (Restated Note 3)    |
| <b>Accounts payable</b>                  |                      |                      |
| Government of Canada                     | \$ 980,914           | \$ 790,254           |
| Outside parties                          | 5,112,183            | 5,817,740            |
| Accrued salaries and vacations           | 824,414              | 583,941              |
| Deferred revenue                         | 383,251              | 410,206              |
| Employee severance benefits (Note 7)     | 6,268,643            | 6,221,308            |
|  | <u>15,750,630</u>    | <u>14,357,495</u>    |
| Obligation under capital leases (Note 9) | 2,181,225            | 534,046              |
|  | <u>15,750,630</u>    | <u>14,357,495</u>    |
| Net assets                               | 1,347,135            | 3,330,149            |
| <b>COMMITMENTS AND CONTINGENCIES</b>     |                      |                      |
| (Notes 12 and 13)                        |                      |                      |
|  | <u>\$ 17,097,765</u> | <u>\$ 17,687,644</u> |

Approved by the Board of Trustees:



Member



Member

# STATEMENT OF OPERATIONS

FOR THE YEAR ENDED MARCH 31

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| <b>EXPENSES</b> (Note 8)                                    | <b>2004</b>          | <b>2003</b>          |
|---|----------------------|----------------------|
|   |                      | (Restated Note 3)    |
| <b>ENGLISH PROGRAMMING</b>                                  |                      |                      |
| Production of films and other forms of visual presentations |                      |                      |
| Board's program   | \$ 25,930,808        | \$ 26,129,896        |
| Sponsored production  | 1,046,440            | 444,131              |
| Marketing of films and other forms of visual presentations  | 1,483,502            | 869,654              |
|   | <u>28,460,750</u>    | <u>27,443,681</u>    |
| <b>FRENCH PROGRAMMING</b>                                   |                      |                      |
| Production of films and other forms of visual presentations |                      |                      |
| Board's program   | 17,703,117           | 17,191,075           |
| Sponsored production  | 915,246              | 166,047              |
| Marketing of films and other forms of visual presentations  | 1,316,927            | 962,804              |
|   | <u>19,935,290</u>    | <u>18,319,926</u>    |
| <b>DISTRIBUTION</b>   | <u>7,940,995</u>     | <u>8,156,645</u>     |
| <b>COMMUNICATIONS AND OUTREACH DEVELOPMENT</b>              | <u>9,843,927</u>     | <u>8,933,433</u>     |
| <b>DIGITAL DEVELOPMENT AND APPLICATIONS</b>                 | <u>2,577,225</u>     | <u>2,365,040</u>     |
| <b>MANAGEMENT AND ADMINISTRATION</b>                        | <u>9,123,649</u>     | <u>8,383,138</u>     |
| <b>Cost of operations</b>                                   | <u>\$ 77,881,836</u> | <u>\$ 73,601,863</u> |

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| <b>REVENUES</b>   | <b>2004</b>          | <b>2003</b>          |
|---|----------------------|----------------------|
|   |                      | (Restated Note 3)    |
| <b>PROGRAMMING</b>  |                      |                      |
| Production and marketing of films and other forms of visual presentations |                      |                      |
| English Programming   | \$ 1,046,440         | \$ 444,131           |
| French Programming  | 915,246              | 166,047              |
| <b>DISTRIBUTION</b>   |                      |                      |
| Film prints, rentals and royalties  | 5,210,604            | 4,339,524            |
| <b>OTHER ACTIVITIES</b>   |                      |                      |
| Services and miscellaneous  | 1,413,798            | 2,081,260            |
|   | <u>8,586,088</u>     | <u>7,030,962</u>     |
| <b>Net cost of operations</b>   | <u>\$ 69,295,748</u> | <u>\$ 66,570,901</u> |

The accompanying notes are an integral part of the financial statements.

# STATEMENT OF CASH FLOW

FOR THE YEAR ENDED MARCH 31

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|   | 2004                   | 2003                   |
|---|------------------------|------------------------|
|   |                        | (Restated Note 3)      |
| <b>OPERATING ACTIVITIES</b>                       |                        |                        |
| Net cost of operations                            | \$ (69,295,748)        | \$ (66,570,901)        |
| Items not requiring an outlay (inflow) of cash:   |                        |                        |
| Amortization of property and equipment            | 3,591,100              | 3,460,174              |
| (Gain) loss on disposal of property and equipment | (57,232)               | 387,096                |
| Change in liability for accrued vacations         | (5,184)                | 8,761                  |
| Net change in employee severance benefits         | 47,335                 | 179,977                |
| Other changes in assets and liabilities           | 61,496                 | 678,338                |
| <b>Cash used in operating activities</b>          | <b>(65,658,233)</b>    | <b>(61,856,555)</b>    |
| <b>FINANCING ACTIVITIES</b>                       |                        |                        |
| Payments on obligation under capital leases       | (781,874)              | (585,543)              |
| <b>Cash used in financing activities</b>          | <b>(781,874)</b>       | <b>(585,543)</b>       |
| <b>CAPITAL ACTIVITIES</b>                         |                        |                        |
| Acquisition of property and equipment             | (966,006)              | (3,288,094)            |
| Proceeds from disposal of property and equipment  | 154,875                | 145,923                |
| <b>Cash used in capital activities</b>            | <b>(811,131)</b>       | <b>(3,142,171)</b>     |
| <b>Net cash provided by Government of Canada</b>  | <b>\$ (67,251,238)</b> | <b>\$ (65,584,269)</b> |

The accompanying notes are an integral part of the financial statements.

# STATEMENT OF NET ASSETS

FOR THE YEAR ENDED MARCH 31

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|   | 2004                | 2003                |
|---|---------------------|---------------------|
| <b>NET ASSETS, BEGINNING BALANCE</b>                | <b>\$ 3,330,149</b> | <b>\$ 3,638,443</b> |
| Net cost of operations                              | (69,295,748)        | (66,570,901)        |
| Net cash provided by Government                     | 67,251,238          | 65,584,269          |
| Change in due from the<br>Consolidated Revenue Fund | 61,496              | 678,338             |
| <b>NET ASSETS, ENDING BALANCE</b>                   | <b>\$ 1,347,135</b> | <b>\$ 3,330,149</b> |

The accompanying notes are an integral part of the financial statements.

# NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2004

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## 1. AUTHORITY AND PURPOSES

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

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

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

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

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## 2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Treasury Board of Canada accounting standards based on Canadian generally accepted accounting principles. The most significant policies are as follows:

### PARLIAMENTARY APPROPRIATION

Operations are funded through 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 property and equipment acquisitions. This authority requires that the aggregate of admissible working capital and net book value of property and equipment does not exceed \$15 million.

The Board is also financed in part by the Government of Canada through a Parliamentary appropriation. The appropriation is voted annually to replenish the Revolving Fund for net acquisitions of property and equipment and the admissible cost of operations. The basis of the appropriation provided to the Board do not parallel the accounting principles applied in preparing the financial statements since appropriation is primarily based on cash flow requirements. Consequently, items recognized in the statement of operations and the statement of financial position are not necessarily the same as those provided through an appropriation from Parliament. Note 5 provides a reconciliation between the two bases of reporting.

### NET CASH PROVIDED BY GOVERNMENT

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

#### **DUE FROM THE CONSOLIDATED REVENUE FUND**

Due from the Consolidated Revenue Fund balance represents the amount of cash that the Board is entitled to draw from the CRF without further appropriation, in order to discharge its liabilities.

#### **EXPENSE RECOGNITION**

All expenses are recorded on the accrual basis.

#### **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 as follows:

##### *Board's program*

All costs incurred for unsponsored productions, the Board's share in co-productions 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**

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.

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.

#### **ACCOUNTS RECEIVABLE**

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

#### **INVENTORIES**

Materials and supplies are carried at cost.

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

#### **PROPERTY AND EQUIPMENT**

Property and equipment are amortized on the straight line method over the estimated useful life of the assets, as follows:

|   |                     |
|---|---------------------|
| Technical equipment                                       | from 4 to 10 years  |
| Software & data processing equipment                      | from 5 to 10 years  |
| Office furniture & equipment                              | from 5 to 10 years  |
| Rolling stock   | 5 years             |
| Assets under capital leases<br>and leasehold improvements | terms of the leases |

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 statement of financial position as property and equipment to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain property and equipment. 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 present value of the acquisition price of the asset. 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.

### **CONTRIBUTIONS TO PUBLIC SERVICE PENSION PLAN**

Employees participate in the Public Service Pension Plan sponsored by the Government of Canada. Both the employees and the Board contribute to the cost of the Plan. Contributions by the Board are recorded on an accrual basis in the year the corresponding service is rendered by the employees. The Board's responsibility with regard to the pension plan is limited to its contributions. The Board is not required to make contributions with respect to any actuarial surpluses or deficiencies.

### **EMPLOYEE SEVERANCE BENEFITS**

Employees are entitled to severance benefits as provided for under their conditions of employment. The Board recognizes the cost of future severance benefits over the periods in which the employees render services to the entity and the liability for these benefits is recorded in the accounts as the benefits accrue to employees.

### **FOREIGN CURRENCY TRANSACTIONS**

Transactions involving foreign currency are translated into Canadian dollar equivalents using rates of exchange in effect at the time of those transactions. Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the rate of exchange in effect on 31 March.

### **MEASUREMENT UNCERTAINTY**

The preparation of these financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that could affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the useful life of property and equipment, allowances for doubtful accounts and the liability related to employee severance benefits. The estimates are reviewed periodically and as adjustments become necessary, they are reported in net cost of operations in the period in which they become known.

### **3. CHANGES IN ACCOUNTING POLICY**

In prior years the Board complied with the accounting principles for Revolving Funds of the Government of Canada and has now changed its presentation in order to conform with Treasury Board of Canada accounting standards based on Canadian generally accepted accounting principles. The Board made the following changes:

- The Board's financial statements previously consisted of a Balance Sheet, a Statement of Operations and Accumulated Deficit, a Statement of Cash Flows and Notes to Financial Statements. The Board's financial statements for the year ended March 31, 2004 contain a Statement of Financial Position, a Statement of Operations, a Statement of Net Assets, a Statement of Cash Flow and Notes to Financial Statements.
- The Board now reports net cash provided by the Government of Canada in the Statement of Net Assets and the Statement of Cash Flow. Previously, Parliamentary appropriation received from the Government of Canada was presented in the Statement of Operations and Accumulated Deficit. The Net assets no longer presents the "Accumulated net charge against the Revolving Fund's authority" (ANCAFA). The ANCAFA was composed of two elements: "Due from the Consolidated Revenue Fund" and "Net funding for property and equipment". Rather than grouped together in Net assets, the "Net funding for property and equipment" is now presented in the Statement of Net Assets and the "Due from the Consolidated Revenue Fund" is presented as a Financial asset.
- The changes in the presentation of the financial statements have no effect on the net cost of operations for the year (2003 – nil). The changes in accounting policies have been applied retroactively, therefore certain comparative figures have been reclassified to conform to current year's presentation.

#### 4. PARTICIPATION

During the 2004 fiscal year, the Board continued to participate in a long-term partnership with The Documentary Channel. Participation is 14% of the specialty service (14 x \$1 units). Pursuant to the investment agreement, the NFB's obligations with respect to debts, liabilities and other obligations are limited to the capital invested. The NFB also agreed to provide a specific number of hours of documentary programming each year at a set price, 50% of it recoverable as short-term receivables and 50% converted to a long-term interest-bearing loan repayable under certain conditions. The loan will be accounted for once these conditions are met.

#### 5. PARLIAMENTARY APPROPRIATION

The Board receives funding through Parliamentary appropriation.

##### a) Reconciliation of Net cost of operations to Parliamentary appropriation used:

|   | 2004                 | 2003                 |
|---|----------------------|----------------------|
| Net cost of operations                            | \$ 69,295,748        | \$ 66,570,901        |
| Acquisition of property and equipment             | 966,006              | 3,288,094            |
| Payments on obligation under capital leases       | 781,874              | 585,543              |
| Gain (loss) on disposal of property and equipment | 57,232               | (387,096)            |
| Change in liability for accrued vacations         | 5,184                | (8,761)              |
| Net change in employee severance benefits         | (47,335)             | (179,977)            |
| Proceeds from disposal of property and equipment  | (154,875)            | (145,923)            |
| Amortization of property and equipment            | (3,591,100)          | (3,460,174)          |
| <b>Total Parliamentary appropriation used</b>     | <b>\$ 67,312,734</b> | <b>\$ 66,262,607</b> |

##### b) Reconciliation of Parliamentary appropriation voted to Parliamentary appropriation used:

|   | 2004                 | 2003                 |
|---|----------------------|----------------------|
| As per Main Estimates - Vote 75               | \$ 62,870,000        | \$ 60,783,000        |
| Supplementary Estimates appropriation         | 4,639,132            | 6,312,533            |
| Authority to carry forward                    | (196,398)            | (832,926)            |
| <b>Total Parliamentary appropriation used</b> | <b>\$ 67,312,734</b> | <b>\$ 66,262,607</b> |

##### c) Reconciliation of net cash provided by Government of Canada to Parliamentary appropriation used:

|   | 2004                 | 2003                 |
|---|----------------------|----------------------|
| Net cash provided by Government of Canada     | \$ 67,251,238        | \$ 65,584,269        |
| Other changes in assets and liabilities       | 61,496               | 678,338              |
| <b>Total Parliamentary appropriation used</b> | <b>\$ 67,312,734</b> | <b>\$ 66,262,607</b> |

## 6. PROPERTY AND EQUIPMENT

|                                | Technical<br>equipment | Software &<br>data processing<br>equipment | Office<br>furniture &<br>equipment | Rolling<br>stock | Collection | Leasehold<br>improvements | Total         |
|--------------------------------|------------------------|--|------------------------------------|------------------|------------|---------------------------|---------------|
| <b>OPENING APRIL 1, 2003</b>   |                        |  |                                    |                  |            |                           |               |
| Cost                           | \$ 23,124,016          | \$ 12,350,666                              | \$ 1,064,840                       | \$ 31,755        | \$ 1       | \$ 3,644,950              | \$ 40,216,228 |
| Less: Accumulated amortization | 19,741,019             | 7,861,655                                  | 859,724                            | 31,755           | --         | 1,579,697                 | 30,073,850    |
| Carrying cost                  | 3,382,997              | 4,489,011                                  | 205,116                            | --               | 1          | 2,065,253                 | 10,142,378    |
| <b>IN-YEAR TRANSACTIONS</b>    |                        |  |                                    |                  |            |                           |               |
| Additions                      | 2,051,801              | 1,145,334                                  | 26,888                             | --               | --         | 171,036                   | 3,395,059     |
| Net disposals/write-offs       | (89,047)               | (6,585)                                    | (2,011)                            | --               | --         | --                        | (97,643)      |
| Amortization                   | (1,265,321)            | (1,432,223)                                | (34,988)                           | --               | --         | (858,568)                 | (3,591,100)   |
| <b>CLOSING MARCH 31, 2004</b>  |                        |  |                                    |                  |            |                           |               |
| Cost                           | 20,121,737             | 12,450,895                                 | 1,049,773                          | 31,755           | 1          | 3,815,986                 | 37,470,147    |
| Less: Accumulated amortization | 16,041,307             | 8,255,358                                  | 854,768                            | 31,755           | --         | 2,438,265                 | 27,621,453    |
| Carrying cost                  | \$ 4,080,430           | \$ 4,195,537                               | \$ 195,005                         | \$ --            | \$ 1       | \$ 1,377,721              | \$ 9,848,694  |

The above assets include equipment under capital leases for a total cost of \$3,542,642 (2003 – \$1,752,767) less accumulated amortization of \$1,406,440 (2003 – \$1,462,860). Current year amortization expenses relating to property under capital lease amount to \$792,364 (2003 – \$425,926). Acquisitions under capital leases amounted to \$2,429,053 (2003 – \$291,956).

## 7. EMPLOYEE BENEFITS

### PENSION BENEFITS

The Public Service Superannuation Plan required the Board to contribute at a rate of 2.14 times (2003 – 2.14) the employees' contributions. The Board's contribution to the Plan during the year is \$3,378,698 (2003 – \$3,158,984).

### SEVERANCE BENEFITS

The Board provides post-employment benefits to its employees through a severance benefit plan. This benefit plan is not pre-funded and thus has no assets.

|   | 2004         | 2003         |
|---|--------------|--------------|
| Liability for severance benefits, beginning of year | \$ 6,221,308 | \$ 6,041,331 |
| Expense for the year                                | 653,597      | 931,890      |
| Benefits paid during the year                       | (606,262)    | (751,913)    |
| Liability for severance benefits, end of year       | \$ 6,268,643 | \$ 6,221,308 |

## 8. EXPENSES

|  | 2004          | 2003          |
|--|---------------|---------------|
| Salaries and benefits                                | \$ 37,744,608 | \$ 35,970,867 |
| Professional and special services                    | 10,232,226    | 8,884,589     |
| Rentals  | 9,252,309     | 8,615,536     |
| Transportation and communication                     | 4,971,562     | 4,725,046     |
| Cash financing in co-productions                     | 4,277,244     | 4,143,702     |
| Amortization of property and equipment               | 3,591,100     | 3,460,174     |
| Materials and supplies                               | 2,602,900     | 2,479,058     |
| Contracted film production and laboratory processing | 1,588,519     | 1,615,720     |
| Information  | 1,580,661     | 1,249,257     |
| Repairs and upkeep                                   | 771,209       | 643,791       |
| Royalties  | 732,535       | 998,763       |
| Miscellaneous  | 594,195       | 428,264       |
| (Gain) loss on disposal of property and equipment    | (57,232)      | 387,096       |
|  | \$ 77,881,836 | \$ 73,601,863 |

## 9. 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 using implicit interest rates varying from 7% to 14%. The related obligations are liquidated over a 3-5 year lease term. Minimum lease payments totalled \$781,874 for the year ended March 31, 2004 (2003 – payments of \$585,543 and adjustment of \$66,199). Interest of \$40,021 (2003 – \$90,418) was charged to operations.

## 9. OBLIGATION UNDER CAPITAL LEASES (CONTINUED)

The obligation under capital leases includes the following:  
Future minimum lease payments:

|                |                    |
|----------------|--------------------|
| 2005           | \$ 811,023         |
| 2006           | 716,415            |
| 2007           | 650,904            |
| 2008           | 647,135            |
| 2009           | 83,800             |
|                | <u>2,909,277</u>   |
| Less: interest | 728,052            |
|                | <u>\$2,181,225</u> |

## 10. 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 ending March 31, 2004, the Board entered into the following related party transactions:

- a) the Board leased accommodations from the Department of Public Works and Government Services Canada (PWGSC) for the amount of \$6,857,932 (2003 - \$6,603,922).
- b) the Board received a Web site from a Crown corporation without consideration.

## 11. FAIR VALUE OF FINANCIAL INSTRUMENTS

Accounts receivable, deposits, accounts payable and obligation under capital leases 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. 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 2016. Future minimum rental payments for the next five years are as follows:

|           | Premises             | Equipment         | Total                |
|-----------|----------------------|-------------------|----------------------|
| 2005      | \$ 6,854,000         | \$ 598,000        | \$ 7,452,000         |
| 2006      | 6,558,000            | 221,000           | 6,779,000            |
| 2007      | 6,080,000            | 16,000            | 6,096,000            |
| 2008      | 5,290,000            | --                | 5,290,000            |
| 2009      | 5,192,000            | --                | 5,192,000            |
| 2010-2016 | 32,157,000           | --                | 32,157,000           |
|           | <u>\$ 62,131,000</u> | <u>\$ 835,000</u> | <u>\$ 62,966,000</u> |

From the amount of \$62,131,000 for the lease for premises, agreements have been signed for \$408,000 with outside parties and \$61,723,000 with PWGSC.

### 13. 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.

### 14. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform with the presentation adopted in 2004.

# NFB OFFICES AND PARTNERS

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