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August 20, 2018

The Honourable Pablo Rodriguez
Minister of Canadian Heritage and Multiculturalism
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, 2018.

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

Yours respectfully,

Claude Joli-Coeur
Government Film Commissioner and Chairperson of the National Film Board of Canada
<table>
<thead>
<tr>
<th>Category</th>
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<td>Original Interactive Productions</td>
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<td>Awards and Honours</td>
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<td>Films benefited from NFB’s Aide au Cinéma Indépendant – Canada (ACIC) and the NFB Filmmaker Assistance Program (FAP)</td>
<td>74</td>
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<td>Canadian Views</td>
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<tr>
<td>Global Views</td>
<td>68,053,296</td>
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# CANADIAN AND GLOBAL VIEWS

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<tr>
<th></th>
<th>CANADA</th>
<th>GLOBAL (CANADA AND INTERNATIONAL)</th>
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<tbody>
<tr>
<td><strong>INTERNET</strong></td>
<td>6,579,203</td>
<td>45,623,813</td>
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<tr>
<td><strong>ONLINE PARTNERS</strong></td>
<td>4,320,155</td>
<td>41,322,829</td>
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<td><strong>INTERACTIVE PRODUCTIONS</strong></td>
<td>302,107</td>
<td>1,598,362</td>
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<td><strong>NFB.CA/ONF.CA</strong></td>
<td>1,956,941</td>
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<td><strong>TELEVISION</strong></td>
<td>12,907,500</td>
<td>12,907,500</td>
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<td><strong>EDUCATIONAL AND INSTITUTIONAL MARKET</strong></td>
<td>5,368,212</td>
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<td><strong>PUBLIC SCREENINGS</strong></td>
<td>995,178</td>
<td>1,176,973</td>
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<td><strong>PUBLIC INSTALLATIONS</strong></td>
<td>951,200</td>
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<tr>
<td><strong>PUBLIC-WALL SCREENINGS</strong></td>
<td>2,209,574</td>
<td>2,209,574</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>28,825,323</td>
<td>68,053,296</td>
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*Total may not equal sum of components due to an overlap between Internet views and Educational and Institutional market views.
UNARMED VERSES
Charles Officer
The National Film Board of Canada has always embraced ambitious projects.

Drawing on the talent of our creators, technical crews, and producers, as well as the expertise of our staff, we continue to produce vital, powerful, and original works, while maintaining the highest artistic standards and doing our utmost to reach a broad segment of the public. We fulfill our mandate best when our productions connect with audiences and are seen and appreciated by thousands—even millions—of people, both in Canada and around the world.

In this respect, 2017–2018 was an exceptional year that saw the completion of 72 works, with more than 68 million views of NFB titles domestically and internationally. Of these views, 1.2 million were the result of public screenings, including those held as part of the Aabiziingwashi (Wide Awake) Indigenous cinema tour, which travelled to hundreds of Canadian communities and has been a resounding success.

The NFB remains true to its role as an essential player in the production and distribution of Canadian feature-length documentaries, in an era when these films have never been more popular yet, paradoxically, still struggle to obtain financing and distribution. The NFB continues to see documentary as one of the most effective creative genres through which to engage audiences, spark dialogue, and provide access to new perspectives. This point has been emphatically made over the last several months by docs such as La part du diable (The Devil’s Share) by Luc Bourdon, Our People Will Be Healed by Alanis Obomsawin, and Unarmed Verses by Charles Officer.

When it comes to auteur animation, our studios are continuing the long tradition of excellence and innovation that reaches back to the days of Norman McLaren. Unique, groundbreaking, featuring powerful voices—the NFB animated works produced in 2017–2018 made waves at the world’s biggest domestic and international film festivals. TESLA: LUMIERE MONDIALE (THE TESLA WORLD LIGHT) by Matthew Rankin and the co-production Hedgehog’s Home by Eva Cvijanović were both selected to screen at the prestigious Annecy International Animation Film Festival, while Patrick Bouchard’s Le Sujet (The Subject) screened at the Cannes Directors’ Fortnight.

Auteur animation remains a favourite with Canadian and international audiences, as demonstrated by the huge online success of Zviane’s La pureté de l’enfance (Sweet Childhood), which was last year’s most popular title on the ONF.ca screening platform.

Our interactive studios continue to innovate and explore the art of digital storytelling through immersive experiences in virtual reality (VR), augmented reality (AR), or simply online. In 2017–2018, many of these works were award winners in which the world’s major festivals showed keen interest, as did national and international partners. For example, the co-production Ennemi (The Enemy), by Karim Ben Khelifa, had its North American premiere as a VR installation at the Massachusetts Institute of Technology (MIT) museum in Boston, and its Canadian premiere at the Phi Centre in Montreal. The AR version of Ennemi received the Journalism Award at the World VR Forum, while Draw Me Closer by Jordan Tannahill saw the premiere of its first chapter at the Venice International Film Festival.
The NFB’s new Institutional Program produced several accomplished and ambitious works that were financed through public and private partnerships, including through agreements with some of Canada’s most important museums. Among last year’s most notable projects were *Ingenia* by Philippe Baylaucq (Canada Science and Technology Museum); *Beyond Ice* by Étienne Paquette and Geronimo Inuq (Canadian Museum of Nature); and *I Heard There Was a Secret Chord* by Daily tous les jours (Musée d’art contemporain de Montréal – MAC), presented as part of the Leonard Cohen – Une brèche en toute chose / A Crack in Everything exhibition. These works allowed the NFB to move beyond the screen and reach new audiences, with striking results: more than 270,000 visitors for *Beyond Ice* and approximately 288,000 for the MAC’s Leonard Cohen exhibit.

The NFB has always participated in important Canadian commemorations, and last year we were particularly active, marking the 150th anniversary of Confederation and the 375th anniversary of Montreal with two major works that shone a spotlight on Canadian identity, in all its diversity, and on the values that Canadians hold dear. *Expo 67 Live* by Karine Lanoie-Brien was an epic multiscreen experience, produced by the Institutional Program and shown on the Place des Arts Esplanade in Montreal. *Legacies 150*, a series of 13 interactive photo-essays with contributions from NFB studios across the country, was available online and also seen at public exhibits held at the Canadian Museum of Immigration at Pier 21 in Halifax and the Harbourfront Centre in Toronto.

All of these productions are emblematic of the NFB’s long tradition of innovation, creative risk-taking, and exploring new narrative forms. We consider the task of nurturing these traits within our organization to be an extremely important one, along with our responsibility to reach a wide variety of audiences at a time when they are more global and more connected than ever before. Connecting with audiences is a constant challenge. For us, it comes with one overriding goal: creating connections with our works in a way that leads to genuine engagement.

Our productions, our creative approach to distribution, and our institutional commitments may shake up industry conventions, but they’re also changing the ways we act and think within our own organization. For decades, the NFB has been a leader in the realm of education, making trustworthy educational materials featuring Canadian content available and accessible. Over the past year, our teams worked extremely hard on a new digital education offer, to be launched in October 2018. Developed in conjunction with teachers and education specialists, this innovative offer is based on new teaching approaches, such as inquiry-based learning, and on active participation by students. The NFB is striving to make its education platform the leading media destination for teachers—a destination designed to cultivate student engagement while encouraging learners to create and innovate.

Our productions, our creative approach to distribution, and our institutional commitments may shake up industry conventions, but they’re also changing the ways we act and think within our own organization.
Before concluding, I would like to thank the members of the Board of Trustees for their remarkable dedication, and for helping to ensure that the NFB remains both relevant to Canadians and an inspiration for creators. I would like to recognize the contributions of outgoing members Carolle Brabant, Anita A. Patil Huberman, and Louis Puddister, and welcome new members Betsy Chaly, Keith Clarkson, Eric Dubéau, Nancy Juneau, and Charles Vallerand.

The report you are about to read offers an overview of what the NFB achieved in 2017–2018. Our work has two overriding goals: to reflect and represent the diversity of the many cultures and voices that make up Canada, while taking into consideration the growing diversity of our audiences; and to provide the space and freedom to create and take risks—conditions that lie at the heart of any creative institution. Throughout the long history of the NFB, these goals have always been both complementary and inextricably linked.
HIGHLIGHTS
1
THE NFB: A CENTRE FOR CREATIVITY AND EXCELLENCE

As a leading creative lab, the NFB is a hub of innovation, producing socially engaged documentaries, auteur animation, and exceptional interactive and immersive works. Its 11 studios across the country, from St. John’s to Vancouver, welcome artists and creative teams from every region of Canada and help them push the limits of their craft, often through hybrid, genre-bending projects and experimentation. Marrying creative excellence with social impact, NFB productions reflect the country’s diverse mix of unique stories, places, and perspectives. These works are made available to the public through multiple channels: online, on television, in festivals and cinemas, at public screenings and museums, in schools, and more. They deepen our collective understanding of who we are as a nation, and what we are becoming.

› In 2017–2018, the NFB produced a total of 72 works:
  • 54 original linear productions;
  • 3 websites and 1 app;
  • 14 immersive experiences, including 8 installations, 3 virtual reality works, 1 augmented reality app, and 2 360-degree films.

› 42% of these works were directed by women (44% by men and 14% by mixed teams).

› 60% of the awards received were given to works by female directors or creators.

› 14% of the works were directed by Indigenous people.

› Emerging filmmakers were at the helm of 40% of these works.

› 74 films benefited from the NFB’s Aide au cinéma indépendant – Canada (ACIC) or Filmmaker Assistance Program (FAP).
STRIKING DOCUMENTARIES

Canada is recognized around the world for its extraordinary documentary tradition—and the NFB was the birthplace of that tradition. Last year, NFB documentaries won a total of 42 awards, including some of the world’s most prestigious honours, further strengthening the organization’s reputation for documentary excellence.

As Canada’s public producer and distributor, the NFB plays a unique role in communities throughout the country. Working with creators and partners across Canada, the NFB highlights distinctive points of view and helps eliminate barriers that may exist among communities separated by language or culture.

A prime example is 1999, a co-production (Parabola Films/Beauvoir Films/NFB) filmed in Acadie that brought together studios from the NFB’s English and French programs. The first feature documentary directed by Samara Grace Chadwick, the film breaks the silence surrounding a wave of teen suicides at a Moncton-area high school.

In La 3e roue (The 3rd Wheel), a 360-degree short directed by 2016 Tremplin contest winner André Roy, we see how one New Brunswick community came together to ensure two sisters with muscular dystrophy could participate in school sports. After its world premiere at the Festival du nouveau cinéma (FNC), the film was launched on the NFB’s online platforms, where it met with tremendous success, reaching nearly two million people on Facebook (1.2 million on the French page and 620,000 on the English one) and generating 4,500 user actions (comments, likes and shares).

Last year also saw the release of several remarkable NFB films that explored the history, culture and stories of Indigenous people; 14% of NFB works produced in 2017–2018 were directed by Indigenous filmmakers. These include four documentaries with very powerful narratives.

Birth of a Family, directed by Tasha Hubbard, introduces us to three sisters and a brother who meet for the first time after being separated by the Sixties Scoop. This deeply moving film was one of the most popular titles in the Aabiziingwashi (Wide Awake) screening tour of Indigenous films, and won a special jury prize at the imagineNATIVE Film + Media Arts Festival.
Inuit artist Asinnajaq, also known by the name Isabella-Rose Weetaluktuk, plunges us into an imaginary universe in her first, experimental documentary, *Three Thousand*. This short film has been seen at festivals around the world, including the Berlin International Film Festival, and won best experimental work at the imagineNATIVE festival. The film delves into the NFB archives and combines historical footage with animation to evoke 3,000 years of Inuit culture.

*Our People Will Be Healed*, the 50th film in Alanis Obomsawin's 50-year-career, is the latest in a cycle of documentaries in which the filmmaker looks at the rights of First Nations people in Canada. The feature-length film takes us to the Cree community of Norway House, home to a school like no other. It offers an innovative approach to education that privileges Indigenous culture. The film was selected to screen in the 17th annual Canada's Top Ten Film Festival, a collection of the country's best short and feature-length films.

With *The Road Forward* by Marie Clements, the NFB continues a long tradition of expanding the boundaries of documentary. Thanks to its innovative format and fascinating retelling of the growth of Indigenous resistance on the West Coast from 1930 to today, this bold musical documentary captured the imaginations of audiences in Canada and around the world.

These films eloquently speak to the NFB's commitment to guaranteeing equity for women, Indigenous artists, and members of cultural communities—and bringing powerful and original stories to the screen as a result. But above all, they share unique and authentic experiences from often under-represented communities.

This is also the case with Charles Officer's *Unarmed Verses*, a vivid and sensitive portrait of a community forced to relocate, centred around the voice and perspective of a 12-year-old girl. The film won best feature-length Canadian documentary at the 2017 Hot Docs festival and best Canadian documentary at the Vancouver International Film Festival.

These and other works are a testament to the NFB's leading role as a public producer, particularly in the field of feature-length documentary.

For its part, the feature documentary *Premières armes (First Stripes)*, Jean-François Caissey's second NFB film, premiered at the prestigious Berlin International Film Festival. Caissey's previous films have explored aging and adolescence. This time, he turned his lens to young people who have chosen to join the Canadian Armed Forces.

**AUTEUR ANIMATION RECOGNIZED AROUND THE WORLD**

The NFB has always played a leading role in producing auteur animation, and the past year was no exception, proving that the Board continues to offer a unique environment that's conducive to innovation and creativity.

In 2017-2018, NFB animated films won 90 Canadian and international awards, more than 60% of all the honours received by the organization during the fiscal year. The awards earned by these productions also speak to the NFB animation studios' international acclaim.

Notable titles include *TESLA: LUMIÈRE MONDIALE (THE TESLA WORLD LIGHT)*, by Matthew Rankin, and the co-production *Hedgehog’s Home*, by Eva Cvijanović (NFB/Bonobostudio). Both were launched in 2017 and continue to collect awards around the world. *Hedgehog’s Home* has appeared at 83 festivals, received 32 awards, and won the Telefilm Canada award for the Quebec short film most recognized by international festivals in 2017.

Patrick Bouchard’s animated short *Le sujet (The Subject)* is an excellent example of the NFB’s commitment to bold and unusual creative processes. Bouchard is a seasoned animator who pushed the boundaries of the genre with his fifth NFB film. Working without a script—a decision that would affect everything from the film’s genesis to its post-production process—he made his most personal work yet. An audacious project, *Le sujet* was selected to screen at the 50th Directors’ Fortnight at Cannes in May 2018.
2017-2018 saw the launch of a new co-production with France (Sacrebleu Productions and Canal+). Highlighting the talents of renowned Canadian and French comic book creators through a collection of four shorts, directed by Guy Delisle, Zviane, Aude Picault, and Lewis Trondheim and Jean of four shorts, directed by Guy Delisle, Zviane, Aude Picault, and Lewis Trondheim and Jean Matthieu Tanguy, *Chroniques du 9e art (Comic Strip Chronicles)* premiered at the highly prestigious Annecy International Animated Film Festival.

Last year, NFB filmmakers offered unique, personal explorations on the theme of parent-child relationships, in two critically acclaimed films.

Oscar®-winning animator Torill Kove completed her fourth animated short film, co-produced with Norway (Mikrofilm). In *Threads*, the characters are rendered with Kove’s signature minimalist hand-drawn style. The film, which does not have any dialogue, explores the beauty and complexity of parental love, symbolized by a red ribbon. *Threads* has screened at many festivals and was also included in the 17th Canada’s Top Ten Film Festival.

Another film that distinguished itself was *Manivaild*, by Chintis Lundgren. A co-production with Estonia and Croatia (NFB/Adriatic Animation/Chintis Lundgreni Animatsioonistudio), this short film uses humour to look at the subject of the loving but sometimes unhealthy ties between parents and children. It won nine awards, including Audience Choice Program A at the New York City Short Film Festival and the best script award at the Ottawa International Animation Festival.

The NFB’s studios welcome both established and emerging artists, providing a unique environment that allows them to take risks, experiment, and create audacious work.

Indigenous filmmakers produced a number of notable animated films in the last year. *Shaman*, the result of the first collaboration between the NFB and Labrador Inuk artist Echo Henoche, is a five-minute short that retells an Inuit legend about a polar bear transformed into an iconic mountain in Nain. *The Mountain of SGaana*, an animated short directed by Haida filmmaker Christopher Auchter, brilliantly blends traditional animation with symbols of Haida art. The film screened at festivals across the country and won several awards, including best film for children ages 6 to 12 at the Ottawa International Animation Festival.

**DARING INTERACTIVE AND IMMERSIVE WORKS**

As they have in previous years, NFB studios across the country demonstrated their world-class skills in exploring the full potential of new technologies and online platforms to tell stories and engage new communities—whether through interactive installations, immersive virtual and augmented reality formats, or 360-degree cinema.

In response to the increase in content consumed directly on social media platforms, the NFB also invested in short productions aimed at reaching Canadian and international social media users directly in those spaces.

One of these productions is *Very Very Short*, a collection of 10 interactive projects designed to be seen on smartphones. Produced by the NFB and ARTE in partnership with the International Documentary Film Festival Amsterdam, each short explores the theme of mobility in 60 seconds. In a similar vein, eight digital stories designed to be seen on social media were released on Facebook in 2017-2018. These stories, which innovatively tackle a diverse array of subjects including stereotypes, disinformation, fear, and body image, drew nearly 10 million unique visitors.

The Montreal Museum of Fine Arts (MMFA) and the NFB presented *Kushapetshekan / Kosapitcikan – Épier l’autre monde (Kushapetshekan / Kosapitcikan – A Glimpse into the Other World)*, an immersive installation created by Atikamekw artists Eruoma Awashish and Meky Ottawa and Innu artist Jani Bellefleur-Kaltush. For the MMFA, the trio designed a full version of the prototype they had developed in 2016 during the *Dé ranger* creative lab, organized by the NFB in collaboration with the OBORO centre for media arts and Wapikoni. This work, which reflects the NFB’s commitment to finding a larger audience for the talents and voices of members of Indigenous communities, was seen 500,000 times last year.

Four of the virtual reality works released in 2017-2018 particularly made a mark on the international scene.

*Draw Me Close*, by playwright and award-winning filmmaker Jordan Tannahill, is the first collaboration between the NFB and the Immersive Storytelling Studio at the UK’s National Theatre. This work brings together live performance, virtual reality, and animation to create an immersive experience in which each member of the audience becomes the protagonist and actor. The first chapter had its world premiere in the Tribeca Film Festival’s Storyscapes program. It went on to the Venice International Film Festival, where it was universally lauded by critics. The full, feature-length immersive production, produced by the Ontario Studio, will be completed in the coming year.
In another world premiere, a first version of *Homestay*, Paisley Smith’s new virtual reality work about a family who welcomes international students, was unveiled at the International Documentary Film Festival Amsterdam.

*Tidal Traces*, the result of a collaboration between new-media artist Nancy Lee and choreographer Emmalena Fredriksson, draws viewers into the heart of a performance in which they serve as choreographers. This 360-degree VR work was presented at the Berlin International Film Festival, MUTEK Japan, South by Southwest (SXSW) in the United States and the International Women in Film Festival in Vancouver.

After three and a half years in production, *Ennemi* (*The Enemy*), available as an augmented or mixed reality mobile app as well as a multi-user museum installation in virtual reality, premiered in 2017. This international co-production (Camera Lucida Productions/France Télévisions/NFB/Dpt./Emissive) by highly respected photojournalist Karim Ben Khelifa lays the groundwork for the future of documentary and photography with its powerful, one-of-a-kind encounters between actual combatants in opposing camps of different conflicts (Democratic Republic of Congo, El Salvador, and Israel-Palestine). The app has been downloaded more than 10,000 times since its release. The VR installation premiered to packed houses at the Institut du monde arabe de Paris and the International Student Film Festival in Tel Aviv. Its North American premiere was held at the Massachusetts Institute of Technology in Boston, while the project’s Canadian premiere was at the Phi Centre in Montreal.

**A WEALTH OF EMERGING TALENT FROM ACROSS THE COUNTRY**

NFB producers are always on the lookout for new talent in the fields of auteur animation, documentary, and interactive and immersive works. These new voices help maintain the NFB’s creative leadership in these areas. In 2017–2018, the NFB worked with emerging creators from across Canada, who directed 40% of the works made that fiscal year. The following are some of the most notable projects.

*Holy Angels* is an impressionistic short documentary by Jay Cardinal Villeneuve that relates the experience of a child at a residential school. It premiered at the imagineNATIVE festival.

In animation, *Charles*, the powerful and moving second installment in a trilogy begun in 2011 by Montreal animator Dominic Etienne Simard, had its world premiere at the Toronto International Film Festival. The film transports us into the universe Charles creates for himself to escape the bullying and mockery of other children. *Charles* is a co-production between DES animations, Les Films de l’Arlequin, and the NFB.
The NFB also completed two productions that grew out of Hothouse, the animation mentorship program that has helped launch the career of some of Canada’s best-known animators: *Freaks of Nurture*, by Alexandra Lemay, and *Caterpillarplasty*, by David Barlow-Krelina.

The NFB is implementing a series of initiatives to help discover and develop new talents from outside the country’s major production centres.

For instance, the new Doc Lab Saskatchewan—launched in collaboration with the Saskatchewan Filmpool Cooperative and Creative Saskatchewan, and aimed at emerging documentary makers from the province—led to the production of films by three new talents: Louise BigEagle (*To Wake Up the Nakota Language*), Eric Thiessen (*Talking at Night*) and Kristin Catherwood (*Ride*).

In 2017–2018, the NFB in collaboration with Radio-Canada launched the 10th edition of the cross-Canada Tremplin competition for emerging French-language filmmakers from francophone-minority communities. Winners can make a first or second professional documentary short while benefiting from professional-development workshops. Since the contest launched in 2006, 94 finalists have participated in workshops, and 27 films have been completed.

**PARTNERSHIPS THAT PRODUCE UNIQUE AND INNOVATIVE WORKS**

Created in 2016, the NFB’s Institutional Program provides new opportunities to showcase the organization’s technical expertise and creativity through production partnerships with universities, museums, foundations, institutions, and public cultural spaces. These partners share the NFB’s passion for new storytelling techniques and novel ways of interacting with the public.

Produced in collaboration with the Canada Science and Technology Museum and directed by Philippe Baylaucq, the architectural LED projection *Ingenia* was designed for the museum’s façade and entrance archway. In a three-minute loop, *Ingenia* illuminates themes and artifacts from the museum’s collection in overlapping sequences. It was inaugurated in November 2017 on the occasion of the museum’s opening.

Baylaucq also directed the NFB’s first original fulldome production: *Kyma, Power of Waves (Kyma, ondes en puissance)*, produced in collaboration with the Rio Tinto Alcan Planetarium at Space for Life. It drew more than 100,000 visitors in 2017–2018.

In the same spirit, the NFB’s Digital Studio partnered with the Canadian Museum of Nature to produce and present a project that welcomes visitors to the museum’s new Canada Goose Arctic Gallery, a permanent exhibit launched last June for the 150th anniversary of Confederation. The *Beyond Ice (Au-delà des glaces)* installation, created by Étienne Paquette and Geronimo Inu’tiq, transports visitors to...
the Arctic through a multi-sensory experience (sight, sound, and touch) that highlights the perspectives of Indigenous people in the region. In May 2018, the installation won the American Alliance of Museums Gold MUSE award in the multimedia installation category.

2017: A YEAR OF COMMEMORATIONS

Over the course of its 79 years, the NFB has borne witness to key moments in the history of Canada. NFB projects conceived specifically for the 150th anniversary of Confederation allowed Canadians to better understand each other, to reflect on the journeys of the last century and a half, and to look ahead to the future.

For Canada 150, in addition to participating in events from one end of the country to the other, the NFB developed three major projects highlighting our collective journey as a nation.

Each one of the NFB’s studios, from the Atlantic to the Pacific, participated in *Legacies 150*, a series of 13 interactive photo-essays that explores the themes of legacy and inheritance, reflecting the country’s remarkable diversity of experience and points of view. Available through the NFB.ca online screening room, the stories in the series were also presented at two public exhibitions: one at the Canadian Museum of Immigration at Pier 21 in Halifax, and the other at the Harbourfront Centre in Toronto. They were also seen through various partner Canadian media outlets, and a *Legacies 150* video was shown on airport screens across the country.

Drawing on its vast film collection, the NFB developed a special online program called *1 Nation, 4 Lenses*. Available free at NFB.ca, the project invited Canadians to reflect on their identity through films on four themes: *What We Seek*, *What We Protect*, *What We Fight For*, and *What We Call Home*.

In 2017, the NFB launched *Aabijiingwashi (Wide Awake): Indigenous Cinema on Tour*, a cross-Canada series of free film screenings and special events showcasing some of the most impressive and moving films from the NFB’s collection of more than 300 titles produced at the organization and directed by Indigenous filmmakers since 1968. As part of Canada’s efforts at reconciliation with Indigenous people, these often emotionally charged screenings provide audiences with a unique opportunity to see the country from Indigenous perspectives. Thanks to its tremendous success, the tour has been extended for another two years. So far, close to 700 screenings have been held, in all the provinces and territories.
EXPO 67 LIVE

As part of the celebrations for Montreal’s 375th anniversary, the NFB produced Expo 67 Live, a unique and immersive work that was projected onto giant screens.

This innovative cinematic experience was created by multidisciplinary artist Karine Lanoie-Brien, based entirely on rare footage sourced from archives around the world.

The project played out across 435 linear feet of screens, 24 projectors, and 43 loudspeakers, incorporating more than 1,000 stockshots brought together to take viewers on a journey into the past, while re-creating the scale and impact of a key moment in the history of Montreal.

Throughout its 52 shows, a total of 19,000 people moved to the rhythms of this immersive experience, which was presented on the Esplanade at Place des Arts.
OVER THE LAST FEW YEARS, THE NFB HAS WORKED TO ESTABLISH A MORE MEANINGFUL RELATIONSHIP WITH CANADIANS AND DIVERSE AUDIENCES EVERYWHERE. IT HAS DONE SO THROUGH CONCRETE AND MEASURABLE ACTIONS IN THE AREAS OF GENDER PARITY, A RENEWED RELATIONSHIP WITH INDIGENOUS PEOPLE, AND A COMMITMENT TO DIVERSITY AND INCLUSION. THE GOALS THE NFB HAS SET ARE MORE THAN JUST TARGETS TO BE MET—THEY REFLECT THE VALUES AND ATTITUDES AT THE CORE OF THE ORGANIZATION’S CULTURE AND ACTIVITIES.

PROMOTING DIVERSITY AND INCLUSION

The richness and variety of the NFB’s productions reflect the strength and diversity of the teams behind them. The NFB is committed to more accurately reflecting the diversity of Canadian society not only in front of the camera, but behind it as well. To meet this goal, it has launched several initiatives, including forming an internal diversity and inclusion committee. Last year, the committee developed a vision based on four pillars, laying the groundwork for the NFB to begin the process of reflecting on the diversity and inclusion action plan it will soon be drafting. Leadership in all of the NFB’s divisions was consulted to guide this process, which will culminate in the launch of the diversity and inclusion plan itself in 2018–2019. It will bring together actions related to cultural transformation and organizational identity at the NFB, as well as programming and accessibility of works.

A CLEAR COMMITMENT TO GENDER PARITY

The NFB remains a leader in women’s film. In 2016, it was one of the first cultural institutions in the federal public service to make clear and specific commitments to gender parity: achieving and maintaining parity (50%) by 2019 in terms of the number of productions directed by women and the percentage of production budgets allocated to projects by women directors.
The actions put in place as a result of these commitments have already borne fruit. The equity goals set in 2016 were reached well in advance of the 2019 target. In 2017-2018:

42% of NFB works were directed by women
44% by men and
14% by mixed teams;

46% of production funds were allocated to works directed by women
(38% to works by men
and 16% to works
by mixed teams).

Parity leads to equality. Of the 148 awards won by NFB works in 2017-2018, 89—or 60%—were given to works directed by women. The year saw a wealth of high-quality productions by women, many of them recognized by major festivals.

In 2017, the NFB extended its commitment to gender equity to include parity by 2020 in key creative positions for documentary, interactive, and animation productions. The targeted positions are editing, cinematography, scriptwriting, and original music composition, as well as other creative roles in the areas of animation and immersive storytelling, fields in which women are significantly under-represented. The figures for projects completed in 2017-2018 are as follows:

SCREENWRITING:
47% WOMEN;
EDITING
38% WOMEN;
CINEMATOGRAPHY
13% WOMEN;
ORIGINAL MUSIC:
4% WOMEN;

By making these commitments, the NFB is helping to increase the representation of women and positioning itself at the forefront of the industry. Its role as a leader in the field was confirmed through its participation in the Conférence des femmes de la Francophonie (Francophonie Women’s Conference) in Bucharest, an event jointly organized by Romania and the Organisation internationale de la Francophonie (OIF).

In addition, the NFB has a database of female talent to which industry professionals can submit their CV and portfolio. To date, nearly 100 women have uploaded their information. Last year, the NFB announced that it would be sharing the database (with permission). It is currently accessible to the following organizations with whom the NFB has been working to promote female talent: Réalisatrices Équitables (RE), Femmes du cinéma, de la télévision et des médias numériques (FCTMN), and Film Fatales. The NFB is also in discussions with the various chapters of Women in Film and Television in Canada (Vancouver, Alberta, Toronto, and Atlantic) on a similar agreement.

Finally, NFB studios launched initiatives such as the most recent edition of the Cinéaste recherché(e) competition, which was aimed for the first time exclusively at emerging women animation directors. As a result, the number of participants doubled. Also worth noting is Projet 5 courts from the Quebec Documentary Studio, which produced films directed by five young women from Abitibi-Témiscamingue.

“The results of the NFB’s actions in the field of gender parity must be made permanent, to ensure equitable access to talented women of all generations and backgrounds.”

CLAUDE JOLI-COEUR,
GOVERNMENT FILM COMMISSIONER
AND CHAIRPERSON OF THE NFB

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KUSHAPETSHEKAN / KOSAPITCIKAN - ÉPIER L'AUTRE MONDE
(Kushapetshekan / Kosapitcikan – A Glimpse into the Other World)
Immersive installation presented at the Montreal Museum of Fine Arts
(MMFA); Eruoma Awashish; Marie-Pier Ottawa; Jani Bellefleur-Kaltush
Photo credit: Sébastien Roy
RENEWING RELATIONSHIPS WITH INDIGENOUS PEOPLE

In June 2017, the NFB announced its Three-Year Action Plan (2017–2020) aimed at redefining its relationship with Indigenous people.

The plan, which includes 33 commitments, was developed in collaboration with an Indigenous Advisory Group and takes into account the concerns of communities and Indigenous filmmakers regarding systemic inequities in the current production environment. The main commitments are as follows:

- Devote a minimum of 15% of total production costs to works directed by Indigenous artists;
- Create protocols and guidelines regarding production, distribution, and use of archival footage;
- Achieve representational parity in the workforce by 2025.

This plan is the starting point for an important process and represents the beginning of a major, long-term institutional commitment.

Less than a year after it was launched, some of its results can already be seen. For example, in 2017–2018, 10% of overall production costs went to projects by Indigenous artists, and Indigenous artists directed 14% of projects completed throughout the year.

The NFB has implemented several of the initiatives developed as part of the three-year action plan. These are aimed at ensuring better representation of Indigenous people and Indigenous cultures in the audiovisual industry, as well as making works by Indigenous artists more accessible to Canadians.

The new Indigenous Cinema web page offers more than 200 NFB titles directed by Métis, Inuit, and First Nations filmmakers, providing more access than ever to Indigenous stories and perspectives. Users can search the site by subject, name of filmmaker, or name of Indigenous people or nation.

The collection was catalogued using the Indigenous Materials Classification Schema (IMCS), first implemented in 2015 at the National Centre for Truth and Reconciliation Reference Library.

Many NFB films directed by Indigenous filmmakers are currently being screened as part of the Aabizando (Wide Awake) Indigenous film tour. Since it launched in May 2017, close to 700 screenings have been held in communities all over Canada. Some have also been held abroad—in 10 American states and in European countries including the UK and Finland. Due to its tremendous success, the tour has been extended through to 2019.

Cultural institutions like the NFB play an important role in refreshing the national collective memory, developing a better understanding of history, and laying the groundwork for reconciliation.

Along with other major industry organizations, the NFB participated in the creation of Canada’s Indigenous Screen Office, which is charged with supporting the development, production, and marketing of Indigenous content, thereby contributing to the vitality of the Canadian Indigenous audiovisual sector. The NFB also participated—along with the Canadian Commission for UNESCO and other Canadian organizations—in the Let’s Talk About Reconciliation initiative, putting works from its collection in the service of promoting dialogue between Indigenous and non-Indigenous people. In February 2018, the NFB also announced a partnership with APTN; this speaks to the desire to encourage creative expression among Indigenous people and artists, and ensures their work will achieve a higher profile and be seen by communities across the country.

Several steps were taken over the course of the year towards the goal of achieving representational parity in the NFB workforce by 2025. Nearly half of all NFB staff took part in Indigenous cultural and historical sensitivity training. APTN shared best practices for attracting more Indigenous candidates to the NFB, and an agreement was signed with Indigenous Works, a non-profit organization with a mandate to improve the inclusion and engagement of Indigenous people in the Canadian economy. In addition, the NFB deepened its network of contacts to ensure that job openings are more widely disseminated and the organization is better known among Indigenous people.
2017–2018 was an exceptional year for the NFB on many levels: in terms of the number of views of NFB titles, the increase in awards won both at home and abroad, the extent of positive media coverage, and the high degree of interaction with the public. These successes are a testament to the strategic direction the organization has taken. Over the last year, the NFB reached larger audiences by focusing on what it does best and what sets it apart from the rest of the industry—concentrating on the uniqueness of its works, its creators, and its creative process.

In 2017–2018, NFB productions enjoyed 68 million views in Canada and internationally, on all platforms combined. This is a record increase of 31% over the previous year.

Our main area of growth in views came from online partner sites, reflecting an increasing tendency to consume media directly on social media platforms. For example, YouTube views increased by 18% compared to 2016–2017 and Facebook saw a dramatic increase as well, with 5.6 million views compared to 1.3 million the previous year.

It was also an exceptional year for NFB views on television, with a near 50% increase—from 8.3 million to 12.9 million—compared to 2016–2017.

Public screenings saw significant growth as well, with 1.2 million views in comparison with fewer than 500,000 in the prior fiscal year. The past year saw several significant commemorations and new partnerships with major public institutions and museums, giving the NFB a presence in more communities and more public spaces across Canada.
INTERACTIONS WITH AUDIENCES

Ever since its founding, the NFB has maintained rich relationships with its audiences. Today, it interacts with audiences in many ways: through a variety of online activities and through its presence in Canadian communities, at festivals and public screenings, often with the participation of creators.

The NFB continues to carry out its transformation by increasing its footprint in the digital space and growing its subscriber base on all major social media platforms: Facebook, Twitter, YouTube, and Instagram. The most significant growth has been on YouTube, with an increase of 88% in subscribers over 2016–2017, and on Instagram, which saw a 63% rise.

Over the last year, the NFB generated more than 200 million impressions on Facebook and Twitter, compared to 78 million in 2016–2017. The level of engagement was also very strong. In 2017–2018, the number of engagements on Facebook exceeded 650,000 actions (likes, comments, and shares) and 5.6 million clicks, compared to 560,000 actions and 2.2 million clicks the year before.

2017–2018 saw several significant commemorations—the 150th anniversary of Confederation, the 50th anniversary of Expo 67, and the centenary of the Battle of Vimy Ridge—which the NFB marked with a number of activities and special events. One of the great digital successes was a video made for a thematic program called What We Seek, part of a special online project entitled J Nation, 4 Lenses, for which the NFB turned to its rich collection, selecting 15 films that highlight Canadians’ tremendous thirst for knowledge and discovery. The video reached 1.8 million people on the NFB’s English Facebook channel and more than 500,000 on the French channel, generating more than 3,500 user actions. To mark the centenary of the Battle of Vimy Ridge, the NFB and the Vimy Foundation released the short documentary film Return to Vimy (Vimy retrouvé) in November 2017. It reached more than 3 million people on the NFB’s English Facebook channel and 1.3 million on the French channel, generating more than 22,000 actions.

The NFB’s production partnerships with museums speak to the organization’s desire to maintain a significant presence in public spaces and to showcase its expertise and creativity. Highlights include the resounding success of the participative experience I Heard There Was a Secret Chord at the Musée d’art contemporain de Montréal (MAC), which drew approximately 288,000 visitors from November 2017 to April 2018 as part of the museum’s Leonard Cohen – Une brèche en toute chose / A Crack in Everything exhibit; the Beyond Ice installation at the Canadian Museum of Nature in Ottawa, which was seen by nearly 270,000 people since the opening of the museum’s new Arctic Gallery; the fulldome projection Kyma, Power of Waves, presented at the Rio Tinto Alcan Planetarium in Montreal, which was seen by close to 100,000 viewers; and the centrepiece of Montreal’s 375th anniversary celebrations, the giant-screen Expo 67 Live experience, which was shown on the Place des Arts Esplanade, and attracted 37,000 people for creator Karine Lanoie-Brien’s Facebook Live event.

Aabizilingwashi (Wide Awake): Indigenous Cinema on Tour also contributed to the remarkable success of 2017–2018, with close to 700 screenings in 180 Canadian communities, in all 13 provinces and territories.
CANADIAN CONTENT TO GET EXCITED ABOUT

Last year the NFB once again offered value-added content on many different platforms, leading to greater communication and more interaction with larger audiences. The organization also concluded new partnerships in both digital and physical spaces as a way to increase visibility and reach new audiences.

A total of 4,182 titles, including 408 new ones, were available free of charge for Canadian audiences at NFB.ca | ONF.ca in 2017–2018, an increase of 13% over the previous year. Canadians also had access to approximately 130 interactive productions on various websites, in addition to some 30 apps and 20 public installations.

One of the year’s notable projects was the Indigenous Cinema web page, which offers free access to more than 200 classics, new releases, and new additions from the NFB’s rich collection of films directed by Indigenous filmmakers.

Growth of online audiences for the NFB over the past few years can also be attributed to the high quality of content offered not only on NFB.ca | ONF.ca, interactive-project websites, and mobile apps, but also to a more defined and strategic turn towards reaching larger audiences on social media. Responding to the growing consumption of content directly on social media platforms, the NFB increased its efforts to reach Canadian and international audiences in these spaces. For example, it presented some titles as social media exclusives—such as the 360-degree documentary La 3e roue (The 3rd Wheel), directed by André Roy, short videos based on interactive projects, and a number of shorts created specifically for social media and designed to be shared. The NFB also held Facebook Live events, as part of series such as Les cinéastes racontent and Artists’ Talks, that offered audiences unique access to the creative universe and thoughts of some of the acclaimed filmmakers working with the organization, including Theodore Ushev, Luc Bourdon, and Torill Kove.

The year also saw the launch of NFB Pause, a highly successful series of short videos that takes viewers behind the scenes, sharing creative processes and the work of NFB artists.

The NFB renewed agreements with Canadian broadcasters such as the Documentary Channel, CBC, TVO, the Knowledge Network, APTN, and Radio-Canada, allowing it to reach ever-larger and more diverse audiences on television and related platforms. Thanks to a new partnership agreement with Amazon Prime, NFB content is now available on one of the world’s largest subscription platforms, and the organization benefits from having an additional window available to expand its reach.

A HUGE ONLINE SUCCESS: CHRONIQUES DU 9E ART (COMIC STRIP CHRONICLES)

One of the year’s biggest online successes was the launch of the four animated shorts comprising the Chroniques du 9e Art (Comic Strip Chronicles) collection. A co-production with France, the collection highlights the talents of renowned Canadian and French comic book creators.

Made using traditional drawing techniques on graphics tablets, the films were extremely successful on social media, with more than a million views on Facebook (911,000 on the French page and more than 200,000 on the English page).

One of the films in the collection, Zviane’s La pureté de l’enfance (Sweet Childhood), was the year’s second-most popular title on NFB.ca and the single most popular title on the French ONF.ca platform.
Away from the screen, several branded products were launched. In partnership with Happy Worker, the NFB developed toys based on characters from the animation classics *The Cat Came Back* and *Log Driver’s Waltz*. A collaboration with Firefly Books saw the publication of a series of English-language books based on NFB films, such as *George Hunter’s Canada: Iconic Images from Canada’s Most Prolific Photographer* and *My Grandmother Ironed the King’s Shirts*.

**THE NFB: A DEPENDABLE SOURCE OF EDUCATIONAL RESOURCES**

Canadian educators have seen the NFB as a partner of choice for more than 75 years. Over the past year, the NFB has worked on finalizing a new digital education offer, establishing itself as a leader in digital education and inquiry-based learning. The Education team is currently putting the finishing touches on the content and development of this new platform, which invites learners to reflect on contemporary social issues, develop their critical thinking, and produce powerful and relevant media works in the style of the NFB.

Three distinct educational resources were created this year and will be launched in 2018–2019. *Ocean School*, the result of a collaboration between the NFB, Ingenium and Dalhousie University with the support of Fisheries and Oceans Canada, the Ocean Frontier Institute, the province of Nova Scotia and UNESCO, offers new learning experiences, including linear content, virtual and augmented reality, and interactive educational games, aimed at 11- to 15-year-olds. An Indigenous educators working group was established to guide and advise on the development of the *Indigenous Voices and Reconciliation* thematic learning program. Finally, a pilot version of the *Media School* digital storytelling workshop was tested with school board and school commission administrators, managers, and teachers. Feedback was very positive.

**AN EXCEPTIONAL YEAR FOR AWARDS AND RECOGNITION**

In 2017–2018, the NFB and its collaborators received 154 awards and other honours, including 65 in Canada and 89 internationally. This surpassed even 2016–2017’s remarkable total of 143, making it the most successful year in the last decade.

The animated short *Hedgehog’s Home*, directed by Eva Cjivanović, won a record 32 honours, followed by Chintis Lundgren’s *Manivald*, which earned nine awards, and *TESLA: LUMIÈRE MONDIALE (THE TESLA WORLD LIGHT)* by Matthew Rankin, also with nine. It’s worth noting that 90 of the year’s awards, or slightly more than 60% of the total, went to animated works, while documentaries won 42 awards, websites six, apps three, and installations five.

NFB representatives were honoured with six homages and distinctions for their significant contributions to cinema. One of these was for producer and director Selwyn Jacob, who was presented with the Outstanding Achievement Award at FAVA Fest—the annual festival held by the Film and Video Arts Society of Alberta—in recognition of his exceptional accomplishments, contribution to media art, and body of work.
In 2017–2018, the NFB launched several initiatives aimed at transforming the organization into a more dynamic institution that’s better designed to meet the needs of Canadians, more open to change, and better positioned to work and create in new ways.

IN IT TOGETHER

In 2016, the NFB initiated In It Together, a collective project whose goal is to evolve the organization’s institutional culture, making it more agile and even more creative and innovative in fulfilling its mandate. Employees, managers, and members of senior management across Canada participated in a process of reflection and consultation that resulted in the drafting of 15 statements, which were printed in a booklet and distributed to all staff.

In 2017–2018, each team at the NFB put forward a plan consisting of three concrete actions based on these 15 statements. The result was a total of 37 plans and 111 actions that were shared with all staff via the Intranet, along with a tool for tracking the progress made in completing these plans and actions.

The implementation of initiatives arising from this major, high-priority project will roll out over several years as the NFB undergoes significant organizational change—including the relocation of the Edmonton and Toronto offices (already completed) and the relocation of the NFB’s Montreal studios and head office; structural changes made over the last several years; the introduction of new collaborative technologies; and a commitment to making both the NFB’s workplace and its productions more inclusive and representative of the Canadian population.

These changes are essential to the NFB’s goal of becoming a more dynamic and flexible organization that prioritizes collaboration, creativity, and synergy, and is better able to achieve its objectives.

RELOCATION OF THE NFB HEAD OFFICE

2017–2018 saw a good deal of planning at the NFB for the relocation of its head office to îlot Balmoral, located in the heart of Montreal’s Entertainment District, the Quartier des Spectacles. This is an extremely challenging move, and every effort has been made to ensure a smooth transition.

The NFB will occupy six of the 13 floors in the building, which is owned by the Société d'habitation et de développement de Montréal (SHDM). The location will house all creative, production, and distribution activities, including audiovisual technical resources. Construction of the building progressed considerably over the last year, and the NFB is being closely briefed on each step of the process until completion, at which time interior finishing work will begin.

Throughout the year, the NFB also held monthly meetings called Balmoral Tuesdays, with summaries published in newsletters designed to keep head office employees up to date on construction progress and preparations for the move. It goes without saying that every sector at the NFB is actively engaged in ensuring the relocation process will be a success.

The conservation room, which houses the NFB’s audiovisual archives as well as its digitization activities, will be moving to a different location. Throughout the year, the NFB worked with Public Services and Procurement Canada (PSPC) to finalize the functional and technical schedule and determine the future location of the facility. The new conservation room will be smaller, so plans for assessing and trimming shooting material have already gotten underway.
TECHNOLOGICAL INNOVATION

Since 2016, the NFB has been actively implementing the 2016–2020 Technology Plan as part of the research and development process that began with the Digital Shift. This plan focuses on innovation in the service of production and distribution, allowing for better and more seamless integration in the technological ecosystem.

The relocation of NFB offices and renewal of technical equipment are part of the organization’s ongoing efforts to be a hub of innovation and excellence in audiovisual production. In the same spirit, the NFB committed to several major projects over the last year, including the shift from local systems to cloud-computing services, the modernization of infrastructure, and the introduction of collaborative tools. The transformation from traditional workspaces to a truly digital space will help create a more flexible and collaborative environment.

One of the core principles of the new technology plan is ensuring that the architecture, systems, and technologies in place across the organization are conceived with the needs of the whole organization in mind and implemented in an organic and integrated fashion. In the digital era, it is essential to anticipate changes and adapt to constant change. To that end, the NFB’s research and development team must not only meet current audiovisual industry standards but also contribute to their advancement—for instance, with regard to 4K, virtual reality, and 360-degree works. Much work was also done last year to develop an information-based architecture that will allow optimal access to works, assets, and strategic data at any time.

During the past fiscal year, the NFB made progress in developing a standard access point to its Media Asset Management system (MAM). The idea is to provide users with access to the NFB collection and allow them to quickly select titles. Thanks to this new level of integration, the NFB was able to launch an Indigenous Cinema web page, which brings together more than 200 works and is directly linked to the rich cataloging information contained in the MAM system.

The NFB has long had a reputation as a leader in the field of digitization, restoration, and preservation of audiovisual works. In 2009, it began digitizing the entirety of its collection, so audiences in Canada and around the world could access this Canadian cultural and film heritage. The objective is for all works in the active collection to be fully digitized before the head office relocation.

Over the past year, the research and development team has been working on a preservation strategy for interactive digital productions, to ensure their longevity and accessibility. The challenge is both technical (the obsolescence of technologies used by these works) and in terms of format (for instance, projects may include contributions from users, or be generative, or may evolve over time). Because of its expertise in this area, the NFB was invited, along with other experts worldwide, to participate in the Mémoire numérique: assurer la pérennité des nouvelles formes de documentaires (Digital Memory: ensuring the preservation of new forms of documentary) conference held in Montreal in May 2017.

MODERNIZING SYSTEMS

During the past year, a significant number of NFB employees were engaged in ensuring the efficient transfer of management, financial and resource-management systems to the SAP platform. A dedicated team was formed and, after consultation with various stakeholders, oversaw a successful transition. The migration should be completed in 2018–2019.
ÎLOT BALMORAL, FUTURE HEADQUARTERS OF THE NFB
Quartier des spectacles, Montreal
EN ROUTE TO ÎLOT BALMORAL

To coordinate activities for the head-office move, the NFB has put in place a governance structure that’s headed by the management committee and includes 15 sub-committees, ensuring an optimal planning process that covers all the elements of this complex undertaking.

Whether it’s making plans for production and post-production activities during every stage of the relocation process, reflecting on the possibilities offered by public space in the new building, planning the move of infrastructure and technical equipment, or managing change for employees, these sub-committees cover all aspects of the relocation project so that the move can unfold as efficiently as possible. All five sub-committees met regularly over the last year, and each developed a work plan.
AWARDS AND HONOURS
| **19 DAYS** | **D. ASHA SIAD, RODA SIAD**  
|             | **P. DAVID CHRISTENSEN** |
|             | **Documentary Social/Political**  
|             | Yorkton Film Festival  
|             | Yorkton, Canada  
|             | May 28, 2017 |
| **Kathleen Shannon Award** | Yorkton Film Festival  
|             | Yorkton, Canada  
|             | May 28, 2017 |

| **ANGRY INUK** | **D. ALETHEA ARNAQUQ-BARIL**  
|                | **P. ALETHEA ARNAQUQ-BARIL (UNIKKAAT STUDIOS INC.), DAVID CHRISTENSEN (NFB), DANIEL CROSS (EYESTEELFILM INC.), BOB MOORE (EYESTEELFILM INC.), BONNIE THOMPSON (NFB)** |

| **PUCCA Audience’s Choice** | Green Film Festival  
|                            | Seoul, Korea  
|                            | May 24, 2017 |
| **APTN Award** | First Peoples’ Festival [Land InSights]  
|                | Montreal, Canada  
|                | August 9, 2017 |
| **Film of the Year Award** | IDF West Lake International Documentary Festival  
|                            | Hangzhou, China  
|                            | April 22, 2017 |
| **Best Canadian Feature** | NorthWestFest  
|                            | Edmonton, Canada  
|                            | May 14, 2017 |
| **Best Documentary Award** | LA Philippines International Film Festival  
|                            | Los Angeles, USA  
|                            | October 29, 2017 |
| **Doc:South Award 2017** | Films from the South Festival  
|                            | Oslo, Norway  
|                            | November 19, 2017 |
| **Best Feature Film Award** | Seattle Asian American Film Festival  
|                            | Seattle, USA  
|                            | February 25, 2018 |
| **Best Documentary Feature** | Los Angeles Women’s International Film Festival  
|                            | Los Angeles, USA  
|                            | March 25, 2018 |

| **APPOLOGY, THE** | **D. TIFFANY HSIUNG**  
|                  | **P. ANITA LEE** |

| **Audience Award** | International Female Film Festival Malmö  
|                   | Malmö, Sweden  
|                   | April 9, 2017 |
BEAR 71 VR
(WEBSITE)

C. LEANNE ALLISON, JEREMY MENDES
P. DAVID CHRISTENSEN, DANA
DANSEREAU, LOC DAO, ROB MCLAUGLIN,
BONNIE THOMPSON, JANINE STEELE,
MICHAEL DOBELL

FWA Site of the Day
Favourite Website Awards
Litlington, England
May 14, 2017

Augmented & Virtual Reality
Applied Arts Magazine Awards
Toronto, Canada
July 1, 2017

Silver Award in the VR/AR category
The Advertising & Design Club of Canada
(ADCC) Awards
Toronto, Canada
November 2, 2017

Best Website / Microsite
Communication Arts Interactive
Menlo Park, USA
November 16, 2017

BETTER MAN, A

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

Sabeen Mehmud Award for Courage in Cinema
Mosaic International South Asian Film Festival
Mississauga, Canada
August 6, 2017

BIRTH OF A FAMILY

D. TASHA HUBBARD
P. DAVID CHRISTENSEN,
BONNIE THOMPSON

Audience Award for Best Documentary Feature
Edmonton International Film Festival
Edmonton, Canada
October 7, 2017

HEDGEHOG’S HOME
Eva Cvijanović

BLUEFIN

D. JOHN HOPKINS
P. ANNETTE CLARKE, RAVIDA DIN,
PAUL MCNEILL

Best Feature Documentary
California Film Awards
San Diego, USA
January 5, 2018

People’s Choice Award
Zonta Film Festival
Waterloo, Canada
November 9, 2017

Student Prize
Rencontres internationales du documentaire
de Montréal
Montreal, Canada
November 19, 2017

Honorable Mention
New Jersey International Film Festival
New Brunswick, USA
February 9, 2018

People’s Choice Award

HEDGEHOG’S HOME
Eva Cvijanović

BLUEFIN

D. JOHN HOPKINS
P. ANNETTE CLARKE, RAVIDA DIN,
PAUL MCNEILL

Best Feature Documentary
California Film Awards
San Diego, USA
January 5, 2018

Honorable Mention
New Jersey International Film Festival
New Brunswick, USA
February 9, 2018
CARDBOARD CRASH
(APK)

C. VINCENT MCCURLEY
P. LOC DAO

Best Interactive Content
Banff World Media Festival
Banff, Canada
June 14, 2017

FWA Site of the Day
Favourite Website Awards
Litlington, England
July 31, 2017

First Runner Up – Creative Frontier Category
International Educational Program Contest
Japan Prize
Tokyo, Japan
October 18, 2017

DEYZANGEROO

D. EHSAN GHARIB
P. MICHAEL FUKUSHIMA, MARAL
MOHAMMADIAN

Golden Dove (International Competition Short Animation Film)
DOK Leipzig: International Festival for Documentary and Animated Film
Leipzig, Germany
November 5, 2017

ENNEMI / ENEMY, THE
(VR INSTALLATION)

C. KARIM BEN KHELIFA
P. FABIEN BARATI, MARIE-PIER GAUTHIER,
EMMANUEL GUERIERO, CHLOÉ JARRY,
LOUIS-RICHARD TREMBLAY (NFB)

Virtual Reality
Rose d’or Awards
Berlin, Germany
September 19, 2017

GULÎSTAN, TERRE DE ROSES / GULÎSTAN, LAND OF ROSES

D. ZAYNÉ AKYOL
P. MEHMET AKTAS (MITOSFILM),
NATHALIE CLOUTIER (NFB), FANNY DREW
(PÉRIPHÉRIA PRODUCTIONS INC.),
COLETTE LOUMÈDE (NFB), YANICK
LÉTOURNEAU (PÉRIPHÉRIA PRODUCTIONS INC.), YANICK
LÉTOURNEAU, SARAH MANNERING
(PÉRIPHÉRIA PRODUCTIONS INC.),
DENIS MCCREARY (NFB)

Jury Prize
Trento Film Festival
Trento, Italy
May 7, 2017

Etienne Roussy: Best Cinematography – Feature Documentary
Gaia du cinéma québécois
Montreal, Canada
June 4, 2017

Jury Prize – Feature Film Competition
Lake Como Film Festival
Como, Italy
July 3, 2017

HAND. LINE. COD.

D. JUSTIN SIMMS
P. ANNETTE CLARKE

Documentary Science/Nature/Technology
Yorkton Film Festival
Yorkton, Canada
May 28, 2017

HEDGEHOG’S HOME

D. EVA CVIJANOVIĆ
P. VANJA ANDRIJEVIĆ (BONOBOSTUDIO),
MICHAEL FUKUSHIMA (NFB), JELENA
POPOVIĆ (NFB)

Best Film Award
KIKI International Film Festival for Kids
Zabok, Croatia
April 28, 2017

First prize in MIDI SENIOR category
VAFI International Children and Youth Animation Festival
Varazdin, Croatia
June 4, 2017

Mr. M – Short Film Audience Award
Animafest Zagreb – World Festival of Animated Films
Zagreb, Croatia
June 10, 2017

Special Mention Award
Animafest Zagreb – World Festival of Animated Films
Zagreb, Croatia
June 10, 2017

Best Animation Award, Kratkı na brzinu
Revue of Croatian Short Films
Sveti Ivan Zelina, Croatia
June 11, 2017

Young Audience Award
Annecy International Animation Film Festival
Annecy, France
June 17, 2017

Audience Award
Mediterranean Film Festival Split
Split, Croatia
June 17, 2017

Special Mention
Mediterranean Film Festival Split
Split, Croatia
June 17, 2017

Best Music Award
Days of Croatian Film
Zagreb, Croatia
June 21, 2017

Oktavijan Award for the Best Animated Film
Days of Croatian Film
Zagreb, Croatia
June 21, 2017

Audience Award
Days of Croatian Film
Zagreb, Croatia
June 21, 2017

Grand Prix in Short Animated Film Category
Supertoon International Animation Festival
Sibenik, Croatia
July 21, 2017

Special Mention
Guanaajuato International Film Festival
Guanaajuato, Mexico
July 30, 2017

Grand Prix – Short Animation
Kinder Film Fest
Kyoto, Japan
August 5, 2017

Audience Award
ANIMANIMA
Cacak, Serbia
September 9, 2017
Honourable Mention – Canadian Film Institute Award for Best Canadian Animation
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2017

Best Children’s Film
Balkanima European Animated Film Festival
Belgrade, Serbia
October 7, 2017

Best Film of South-Eastern Europe
Balkanima European Animated Film Festival
Belgrade, Serbia
October 7, 2017

P’tits loups Award
Festival du nouveau cinéma
Montreal, Canada
October 15, 2017

Audience Award
Banjaluka International Animated Film Festival
Banjaluka, Bosnia and Herzegovina
October 28, 2017

Jury Special Award
New Chitose Airport International Animation Festival
Chitose, Japan
November 5, 2017

Kids Award
New Chitose Airport International Animation Festival
Chitose, Japan
November 5, 2017

Special Mention “The Best Tale”
Multivision International Festival of Animated Arts
St. Petersburg, Russia
November 20, 2017

Silver Jabberwocky
International Film Festival Etiuda & Anima
Krakow, Poland
November 26, 2017

Children Jury Award
Animateka – International Animation Film Festival
Ljubljana, Slovenia
December 10, 2017

Best Sound
Winter Apricots – Prilep International Film Festival
Prilep, Macedonia
December 16, 2017

Press Award for Best Short Film
Anima: The Brussels Animation Film Festival
Brussels, Belgium
February 18, 2018

Telefilm Canada Prize
Gala Prends ça court
Montreal, Canada
February 27, 2018

Children’s Jury Prize for Best Short
Festival International du film pour enfants (FIFEM)
Montreal, Canada
March 11, 2018

Audience Award for the Best Short Film in the MONSTRINHA screening +13 y.o.
MONSTRA: Lisbon Animated Film Festival
Lisbon, Portugal
March 18, 2018

Honourable Mention
MONSTRA: Lisbon Animated Film Festival
Lisbon, Portugal
March 18, 2018

Best Film for Children
GLAS Animation Film Festival
Berkeley, USA
March 25, 2018

HUNGRY MONTH OF MARCH (WEBSITE)

C. ROSEMARY HOUSE
P. ANNETTE CLARKE (NFB), DANA DANSEREAU (NFB), ROSEMARY HOUSE (ROCK ISLAND PRODUCTIONS LTD.), NICHOLAS KLASSEN (NFB), ROB McLACHLIN (NFB)

FWA of the Day
Favourite Website Awards
Litlington, England
July 10, 2017

Best Website / Microsite
Communication Arts Interactive
Menlo Park, USA
November 16, 2017

IF I WAS GOD...

D. CORDELL BARKER
P. DAVID CHRISTENSEN, MICHAEL FUKUSHIMA

Best Animation: Program or Series
Prix Gémeaux
Montreal, Canada
September 17, 2017

J’AIME LES FILLES /
I LIKE GIRLS

D. DIANE OBOMSAWIN
P. MARC BERTRAND, JULIE ROY

Jury Award – Professional Stream
Cinémantel
Winnipeg, Canada
December 10, 2017

Best LGBT Short
New York City Short Film Festival
New York, USA
November 18, 2017

Audience Award
L’Alternativa / International Festival of Independent Films
Barcelona, Spain
November 19, 2017

OFF-NEW NARRATIVES AWARD FOR THE BEST SHORT FILM
Zinegoak, Festival de Cine y Artes Escénicas gaylesbotrans de Bilbao
Bilbao, Spain
March 4, 2018

I AM HERE

D. EOIN DUFFY
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN, SHIRLEY VERCRUYSSSE

Best Screenwriting – Animation
Leo Awards
Vancouver, Canada
June 4, 2017

National Film Board of Canada Award for Best Animated Short
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
April 8, 2017

Lodestar Award
Dawson City International Short Film Festival
Dawson City, Canada
April 1, 2018

40  |  2017–2018
JE NE SENS PLUS RIEN / I DON’T FEEL ANYTHING ANYMORE

D. NOÉMIE MARSILY, CARL ROOSENS
P. MARC BERTRAND (NFB), DELPHINE COUSIN (ZOROBABEL), WILLIAM HENNE (ZOROBABEL), DELPHINE RENARD (ZOROBABEL), JULIE ROY (NFB)

YOO Kwang-sun Prize (International)
Bucheon International Animation Festival
Bucheon, Korea
October 24, 2017

Jury’s International Grand Prix
Festival international d’animation
Ciné court animé
Roanne, France
March 25, 2018

LIMIT IS THE SKY

D. JULIA IVANOVA
P. DAVID CHRISTENSEN, BONNIE THOMPSON

Colin Low Best Canadian Documentary Award
DOXA Documentary Film Festival
Vancouver, Canada
May 14, 2017

MABEL

D. TERESA MACINNES
P. ANNETTE CLARKE

Best Social and Investigative Program
Banff World Media Festival
Banff, Canada
June 14, 2017

MANIVALD

D. CHINTIS LUNDGREN
P. MICHAEL FUKUSHIMA (NFB), DRASKO IVEZIC (ADRIATIC ANIMATION), CHINTIS LUNDGREN (CHINTIS LUNDGREN ANIMATSIIONISTUDIO), JELENA POPOVIC (NFB)

Best Croatian Film
Animafest Zagreb – World Festival of Animated Films
Zagreb, Croatia
June 10, 2017

Special Mention
ANIMANIMA
Cacak, Serbia
September 9, 2017

Best Script
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2017

Best Film for Adults
Tofuzi: International Festival of Animated Films
Tbilisi, Georgia
October 7, 2017

Best European Short
3D Wire
Segovia, Spain
October 8, 2017

Special Distinction Prize
Bucheon International Animation Festival
Bucheon, Korea
October 24, 2017

Best Animated Short Award
Denver Film Festival
Denver, USA
November 12, 2017

Gold Mikeldi Animation
Zinem – International Festival of Documentary and Short Film Bilbao
Bilbao, Spain
November 17, 2017

Program A Audience Choice Award
New York City Short Film Festival
New York, USA
November 18, 2017
MOUNTAIN OF SGAANA, THE

D. CHRISTOPHER AUCHTER
P. MICHAEL FUKUSHIMA, SHIRLEY VERCRUYSSE

Best Animated Film or Series for Young Audiences – Ages 6–12
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2017

Best Animated Short – Iron Giants Children’s Jury Prizes (ages 14+)
Children’s Film Festival Seattle
Seattle, USA
February 10, 2018

MY GRANDMOTHER IRONED THE KING’S SHIRTS

D. TORILL KOVE
P. MARCY PAGE, LARS TOMMERBAKKE, DAVID VERRALL

Children’s Choice Award
Bay Area International Children’s Film Festival
Oakland, USA
February 25, 2018

OSCAR

D. MARIE-JOSÉE SAINT-PIERRE
P. MARC BERTRAND (NFB), JOCELYNE PERRIER (MJSTP FILMS INC.), JULIE ROY (NFB), MARIE-JOSÉE SAINT-PIERRE (MJSTP FILMS INC.)

Animation
Yorkton Film Festival
Yorkton, Canada
May 28, 2017

PART DU DIABLE, LA / DEVIL’S SHARE, THE

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

Meilleur moyen ou long métrage documentaire
International Francophone Film Festival in Acadie
Moncton, Canada
November 24, 2017

PHOTOGRAPE INCONNU, LE / UNKNOWN PHOTOGRAPHER, THE

C. CLAUDINE MATTE, LOÏC SUTY
P. MARC BEAUDET (TURBULENT MÉDIAS INC.), BENOÎT BEAUSÉJOUR (TURBULENT MÉDIAS INC.), CLAIRE BUFFET (TURBULENT MÉDIAS INC.), HUGUES SWEENEY (NFB), LOUIS-RICHARD TREMBLAY (NFB)

Augmented & Virtual Reality
Applied Arts Magazine Awards
Toronto, Canada
July 1, 2017

PICTURE THIS

D. JARI OSBORNE
P. ANITA LEE, LEA MARIN

Audience Award for Best Short Film
Inside Out Toronto Lesbian and Gay Film and Video Festival
Toronto, Canada
June 4, 2017

Best Canadian Short
Inside Out Toronto Lesbian and Gay Film and Video Festival
Toronto, Canada
June 4, 2017
Audience Award for Best Short Film
OU steal Film Festival
Halifax, Canada
June 18, 2017

Best Canadian Short Film
OU steal Film Festival
Halifax, Canada
June 18, 2017

Best Short Film
North Louisiana Gay and Lesbian Film Festival
Shreveport, USA
September 15, 2017

PURETÉ DE L’ENFANCE, LA / SWEET CHILDHOOD

D. ZVIANE
P. MARC BERTRAND (NFB), RON DYENS
(SACREBLEU PRODUCTIONS), JULIE ROY (NFB)

1st National Award
Festival international du court métrage
Lille, France
October 1, 2017

Award Très courts d’un soir
Festival Courts d’un soir
Montreal, Canada
December 7, 2017

Award Ciné Tapis Rouge
Festival Courts d’un soir
Montreal, Canada
December 7, 2017

ROAD FORWARD, THE

D. MARIE CLEMENTS
P. SHIRLEY VERCRUYSSE

Canadian Feature Award
Annual Dreamspeakers / International Aboriginal Cultural, Artistic and Film Festival
Edmonton, Canada
September 23, 2017

Best Director
American Indian Film Festival
San Francisco, USA
November 11, 2017

SEANCES (WEBSITE)

C. EVAN JOHNSON, GALEN JOHNSON, GUY MADDIN
P. DAVID CHRISTENSEN (NFB), FRANCOIS-PIERRE CLAVE, DANA DANSEREAU (NFB), LOC DAO (NFB), NIV FICHMAN, PHOEBE GREENBERG (PHI FILMS), JOY KURAITIS, PHYLLIS LAING (BUFFALO GAL PICTURES INC.), GUY MADDIN (BUFFALO GAL PICTURES INC.), PENNY MANCUSO (PHI FILMS), JODY SHAPIRO, ALICIA SMITH (NFB)

Entertainment, Arts & Tourism
Applied Arts Magazine Awards
Toronto, Canada
July 1, 2017

FWA Site of the Day
Favourite Website Awards
Lifton, England
July 14, 2017

SKIN FOR SKIN

D. CAROL BEECHER, KEVIN D.A. KURYTIK
P. CAROL BEECHER (FIFTEEN POUND PINK PRODUCTIONS), DAVID CHRISTENSEN (NFB), BONNIE THOMPSON (NFB)

Audience Favourite, Alberta Short
Calgary International Film Festival
Calgary, Canada
October 1, 2017

Best Overall Short
Calgary International Film Festival
Calgary, Canada
October 1, 2017

Grand Jury Award for Best Animation
Edmonton International Film Festival
Edmonton, Canada
October 7, 2017

Silver Skull Award
Morbido Film Festival
Mexico City, Mexico
November 5, 2017

Special Mention – Best Short Film (5 to 24 min)
CINANIMA International Animated Film Festival
Espinho, Portugal
November 12, 2017

Best Canadian Animation
GIRAF International Festival of Independent Animation
Calgary, Canada
November 26, 2017

SPACE WE HOLD, THE (WEBSITE)

C. TIFFANY HSIUNG, CHRISTOPHER KANG, PATRICIA LEE
P. ANITA LEE (NFB), PATRICIA LEE (CULT LEADER), DAVID OPPENHEIM (NFB)

Best Original Interactive Production produced for Digital Media
Canadian Screen Awards
Toronto, Canada
March 11, 2018

TESLA: LUMIÈRE MONDIALE / TESLA WORLD LIGHT, THE

D. MATTHEW RANKIN
P. JULIE ROY

Honourable Mention
Toronto International Film Festival
Toronto, Canada
September 17, 2017

Best Animation Technique
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2017

Media Prize
Ottawa International Animation Festival
Ottawa, Canada
September 24, 2017

Best Picture and Best Director
(Category: Shorts with Legs)
Fantastic Fest
Austin, USA
September 28, 2017

Special Jury Mention
Festival du nouveau cinéma
Montreal, Canada
October 15, 2017

Honourable Mention
GIRAF International Festival of Independent Animation
Calgary, Canada
November 26, 2017

Movement Desjardins Award
Gala Prends ça court
Montreal, Canada
February 27, 2018
Special Mention for the Best Short Animation
Rendez-vous Québec Cinéma
Montreal, Canada
March 3, 2018

Best Animated Short
Canadian Screen Awards
Toronto, Canada
March 11, 2018

TÊTE DISPARAÎT, UNE / HEAD VANISHES, THE

D. FRANCK DION
P. FRANCK DION (PAPY3D PRODUCTIONS), JULIE ROY (NFB), RICHARD VAN DEN BOOM (PAPY3D PRODUCTIONS)

Special Jury Mention
International Film Festival
Seattle, USA
June 11, 2017

Best Animated Short
Palm Springs International Shortfest
Palm Springs, USA
June 26, 2017

Grand Jury Award
Palm Springs International Shortfest
Palm Springs, USA
June 26, 2017

Best Animation
LA Shorts Fest
Los Angeles, USA
August 10, 2017

THREE THOUSAND

D. ASINNAJAQ
P. KAT BAULU, ANNETTE CLARKE

Kent Monkman Award For Best Experimental Work
imagineNative Film + Media Arts Festival
Toronto, Canada
October 22, 2017

Best Global Indigenous Short Film Award
Skábmagovat Film Festival
Inari, Finland
January 28, 2018

UNARMED VERSES

D. CHARLES OFFICER
P. ANITA LEE, LEA MARIN

Best Canadian Feature Documentary Award
Hot Docs Canadian International Documentary Festival
Toronto, Canada
May 7, 2017

Best Canadian Documentary
Vancouver International Film Festival
Vancouver, Canada
October 13, 2017

Rogers Audience Choice Award
Regent Park Film Festival
Toronto, Canada
November 18, 2017

People’s Choice Award
Canada’s Top 10
Toronto, Canada
January 21, 2018

VAYSHA L’AVEUGLE / BLIND VAYSHA

D. THEODORE USHEV
P. MARC BERTRAND, JULIE RO

Special Jury Mention
International Film Festival
Seattle, USA
June 11, 2017

Best Animated Short
Palm Springs International Shortfest
Palm Springs, USA
June 26, 2017

Window Horses: The Poetic Persian Epiphany of Rosie Ming

D. ANN MARIE FLEMING
P. ANN MARIE FLEMING (STICKGIRL PRODUCTIONS), MICHAEL FUKUSHIMA (NFB), SANDRA OH, SHIRLEY VERCROYSE (NFB)

Best International Feature – with a cash prize of $10,000
Julien Dubuque International Film Festival
Dubuque, USA
April 23, 2017

Audience Award Winner – Animated Feature Competition
Film Festival
Nashville, USA
April 29, 2017

AniMovie – Award for the Best Feature-Length Animated Film
Stuttgart International Festival of Animated Film/Trickfilm Festival
Stuttgart, Germany
May 7, 2017
Best Direction – Animation
Leo Awards
Vancouver, Canada
June 4, 2017

Best Musical Score – Animation
Leo Awards
Vancouver, Canada
June 4, 2017

Special Award for the Best Animated Feature Film – with a cash prize of 45,000 PLN
Animator International Animation Festival Poznan, Poland
July 13, 2017

Best Foreign Feature Film
Monmouth Film Festival
Holmdel, USA
August 13, 2017

APSA Award for Best Animated Feature Film
Asia Pacific Screen Awards
Brisbane, Australia
November 23, 2017

INDIVIDUAL AWARDS AND HONOURS

ASINNAJAQ
Reveal – Indigenous Art Award Laureate
The Hnatyshyn Foundation
Winnipeg, Canada
May 5, 2017

Technicolor Clyde Gilmour Award
Toronto Film Critics Association Awards
Toronto, Canada
January 9, 2018

MICHELLE COURNOYER
Albert-Tessier Award
Les Prix du Québec
Quebec, Canada
October 31, 2017

SELWYN JACOB
Outstanding Achievement Award
FAVA FEST: Film and Video Arts Festival
Edmonton, Canada
April 22, 2017

ALANIS OBOMSAWIN
Richard M. Milanovich Award
Native FilmFest
Cathedral City, USA
March 3, 2018

THEODORE USHEV
Chevalier de l’Ordre des Arts et des Lettres
Ministre de la culture et de la communication
Paris, France
October 23, 2017
HOMESTAY (VR)
Paisley Smith, Jam 3, English Digital Studio (NFB)
GOVERNANCE

THE BOARD OF TRUSTEES OF THE NATIONAL FILM BOARD OF CANADA COMPRISES EIGHT MEMBERS AND IS CHAIRED BY THE GOVERNMENT FILM COMMISSIONER. SIX MEMBERS REPRESENT THE CANADIAN POPULATION, AND THE EXECUTIVE DIRECTOR OF TELEFILM CANADA IS AN EX-OFFICIO MEMBER.

CLAUDE JOLI-COEUR
Government Film Commissioner and Chairperson

CAROLLE BRABANT
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec
(until March 14, 2018)

BETSY CHALY
Member
Toronto, Ontario
(since January 8, 2018)

KEITH CLARKSON
Member
Vancouver, British Columbia
(since September 13, 2017)

ERIC DUBEAU
Member
Ottawa, Ontario
(since September 13, 2017)

ANITA A. PATIL HUBERMAN
Acting Vice-Chairperson
Surrey, British Columbia

NANCY JUNEAU
Member
Caroquet, New Brunswick
(since January 8, 2018)

LOUIS PUDDISTER
Member
St. John’s, Newfoundland and Labrador
(until June 22, 2017)

CHARLES VALLERAND
Member
Montreal, Quebec
(since January 8, 2018)

MARIE-CLAUDE MENTOR
Secretary to the Board

VACANT SEAT
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec
(since March 15, 2018)
I HEARD THERE WAS A SECRET CHORD
[J'ai entendu qu'il y avait un accord secret]

Immersive installation presented as part of the Musée d'art contemporain de Montréal (MAC) exhibition
Leonard Cohen – Une brèche en toute chose / A Crack in Everything
MANAGEMENT

CLAUDE JOLI-COEUR
Government Film Commissioner and Chairperson

LUISA FRATE
Director General Finance, Operations and Technology

FRANÇOIS TREMBLAY
Director General Institutional, Legal and Human Resources Services

JÉRÔME DUFOUR
Director General Distribution, Communications and Marketing

RENÉ BOURDAGES
Director General Creation and Innovation
SUMMARY OF ACTIVITIES
## Audiovisual Production

<table>
<thead>
<tr>
<th>Original Linear Productions</th>
<th>NFB Productions</th>
<th>Co-productions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Animation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short</td>
<td>9</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td><strong>Documentary</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short</td>
<td>20</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>Medium-length</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Feature</td>
<td>7</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td><strong>Experimental</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>42</td>
<td>12</td>
<td>54</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Original Interactive Productions</th>
<th>NFB Productions</th>
<th>Co-productions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Websites</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Apps</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Immersive experiences&lt;sup&gt;2&lt;/sup&gt;</td>
<td>11</td>
<td>3</td>
<td>14</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>13</td>
<td>5</td>
<td>18</td>
</tr>
</tbody>
</table>

| Total Original Productions       |                 |                |       |
| **Total**                        | 55              | 17             | 72    |

<table>
<thead>
<tr>
<th>Digital Documents Supporting Interactive Works</th>
<th>NFB Productions</th>
<th>Co-productions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>13</td>
<td>13</td>
<td>13</td>
</tr>
</tbody>
</table>

---

<sup>1</sup> Experimental productions include linear works for immersive dome.

<sup>2</sup> Immersive experiences include 360-degree films, virtual reality, games, installations and augmented reality apps.
FILMS FROM THE INDEPENDENT SECTOR
THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program) 45
Filmmaker Assistance Program (FAP – English Program) 29

TOTAL 74

AWARDS

Canadian awards 65
International awards 89

TOTAL 154

PRODUCTIONS AVAILABLE AT NFB.CA | ONF.CA
AS AT MARCH 31, 2018

Films in French 1,942
Films in English 2,239
Trailers and clips in French 631
Trailers and clips in English 1,126

TOTAL 6,002

INTERACTIVE WEBSITES AVAILABLE TO THE PUBLIC
AS AT MARCH 31, 2018

129

APPS AVAILABLE TO THE PUBLIC
AS AT MARCH 31, 2018

32
## Digital Assets Produced Through the Digitization Plan

<table>
<thead>
<tr>
<th></th>
<th>Titles Digitized As at March 31, 2017</th>
<th>Titles Digitized in 2017-2018</th>
<th>Titles Digitized As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital source master – image</td>
<td>7,246</td>
<td>1,337</td>
<td>8,583</td>
</tr>
<tr>
<td>Digital master – image produced from film source</td>
<td>1,696</td>
<td>272</td>
<td>1,968</td>
</tr>
<tr>
<td>Digital master – image produced from video source (MMMV)</td>
<td>2,529</td>
<td>883</td>
<td>3,412</td>
</tr>
<tr>
<td>Digital source master – sound</td>
<td>4,053</td>
<td>788</td>
<td>4,841</td>
</tr>
<tr>
<td>Digital master – sound</td>
<td>3,583</td>
<td>458</td>
<td>4,041</td>
</tr>
<tr>
<td>Mezzanine file elements</td>
<td>13,152</td>
<td>3,391</td>
<td>16,543</td>
</tr>
<tr>
<td>Production excerpts, trailers, interviews for the Web</td>
<td>8,419</td>
<td>3,220</td>
<td>11,639</td>
</tr>
<tr>
<td>Complete productions for the Web: streaming, transactional mode and mobile devices</td>
<td>95,522</td>
<td>14,822</td>
<td>110,344</td>
</tr>
<tr>
<td>Productions for digital cinema in 2D/3D</td>
<td>2,286</td>
<td>404</td>
<td>2,690</td>
</tr>
<tr>
<td>Stock shots for NFB Images</td>
<td>13,706</td>
<td>804</td>
<td>14,510</td>
</tr>
<tr>
<td>Other digital elements (upon request, customized deliverables)</td>
<td>50,370</td>
<td>4,218</td>
<td>54,588</td>
</tr>
</tbody>
</table>
### REVENUES

#### CANADA – REVENUES BY MARKET 2017-2018 ($K) 2016-2017 ($K)

<table>
<thead>
<tr>
<th>Market</th>
<th>2017-2018 ($)</th>
<th>2016-2017 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television and pre-sale</td>
<td>180</td>
<td>341</td>
</tr>
<tr>
<td>Institutional and educational</td>
<td>949</td>
<td>1,173</td>
</tr>
<tr>
<td>Home video</td>
<td>141</td>
<td>168</td>
</tr>
<tr>
<td>Theatrical</td>
<td>45</td>
<td>82</td>
</tr>
<tr>
<td>Stock shots</td>
<td>391</td>
<td>287</td>
</tr>
<tr>
<td>Production partnerships (sponsorships)</td>
<td>4,667</td>
<td>1,777</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>42</td>
<td>39</td>
</tr>
<tr>
<td><strong>TOTAL CANADA</strong></td>
<td><strong>6,415</strong></td>
<td><strong>3,867</strong></td>
</tr>
</tbody>
</table>

#### INTERNATIONAL – REVENUES BY MARKET 2017-2018 ($K) 2016-2017 ($K)

<table>
<thead>
<tr>
<th>Market</th>
<th>2017-2018 ($)</th>
<th>2016-2017 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television and pre-sale</td>
<td>499</td>
<td>217</td>
</tr>
<tr>
<td>Institutional and educational</td>
<td>202</td>
<td>200</td>
</tr>
<tr>
<td>Home video</td>
<td>250</td>
<td>159</td>
</tr>
<tr>
<td>Theatrical</td>
<td>51</td>
<td>47</td>
</tr>
<tr>
<td>Stock shots</td>
<td>125</td>
<td>166</td>
</tr>
<tr>
<td>Production partnerships (sponsorships)</td>
<td>84</td>
<td>101</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL INTERNATIONAL</strong></td>
<td><strong>1,211</strong></td>
<td><strong>890</strong></td>
</tr>
</tbody>
</table>

#### CANADA AND INTERNATIONAL – REVENUES BY MARKET 2017-2018 ($K) 2016-2017 ($K)

<table>
<thead>
<tr>
<th>Market</th>
<th>2017-2018 ($)</th>
<th>2016-2017 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television and pre-sale</td>
<td>679</td>
<td>558</td>
</tr>
<tr>
<td>Institutional and educational</td>
<td>1,151</td>
<td>1,373</td>
</tr>
<tr>
<td>Home video</td>
<td>391</td>
<td>327</td>
</tr>
<tr>
<td>Theatrical</td>
<td>96</td>
<td>129</td>
</tr>
<tr>
<td>Stock shots</td>
<td>516</td>
<td>452</td>
</tr>
<tr>
<td>Production partnerships (sponsorships)</td>
<td>4,751</td>
<td>1,879</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>42</td>
<td>39</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7,626</strong></td>
<td><strong>4,757</strong></td>
</tr>
</tbody>
</table>

#### REVENUES BY TERRITORY 2017-2018 ($K) 2016-2017 ($K)

<table>
<thead>
<tr>
<th>Territory</th>
<th>2017-2018 ($)</th>
<th>2016-2017 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
<td>6,415</td>
<td>3,867</td>
</tr>
<tr>
<td>United States and Latin America</td>
<td>396</td>
<td>377</td>
</tr>
<tr>
<td>Europe</td>
<td>575</td>
<td>379</td>
</tr>
<tr>
<td>Asia/Pacific</td>
<td>197</td>
<td>69</td>
</tr>
<tr>
<td>Other(^{1})</td>
<td>43</td>
<td>65</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7,626</strong></td>
<td><strong>4,757</strong></td>
</tr>
</tbody>
</table>

\(^{1}\) Other international sales
FINANCIAL STATEMENTS

56 STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

57 INDEPENDENT AUDITOR’S REPORT

59 STATEMENT OF FINANCIAL POSITION

60 STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION

61 STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT

62 STATEMENT OF CASH FLOWS

63 NOTES TO FINANCIAL STATEMENTS
Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2018, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government’s accounting policies, which are based on Canadian Public Sector Accounting Standards. They have been approved by the Board of Trustees.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management’s best estimates and judgment, and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board’s financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board’s Departmental Results Report, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the Financial Administration Act and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

The Board is subject to periodic Core Control Audits performed by the Office of the Comptroller General and uses the results of such audits to comply with the Treasury Board Policy on Internal Control.

A Core Control Audit was performed in 2016-2017 by the Office of the Comptroller General of Canada (OCG). The Audit Report and related Management Action Plan are posted on the departmental web site at www.orif.gc.ca.

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

Claude Jolicoeur
Government Film Commissioner

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

Montreal, Canada
July 12, 2018
INDEPENDENT AUDITOR’S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2018, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management’s Responsibility for the Financial Statements

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

Auditor’s Responsibility

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 comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2018, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.
Report on Other Legal and Regulatory Requirements

In my opinion, the transactions of the National Film 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 National Film Board.

Tina Swiderski, CPA auditor, CA
Principal
for the Auditor General of Canada

12 July 2018
Montréal, Canada
NATIONAL FILM BOARD
Statement of Financial Position
AS at March 31
(in thousands of dollars)

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued liabilities (Note 5)</td>
<td>$ 6,888</td>
<td>$ 3,689</td>
</tr>
<tr>
<td>Accrued salaries</td>
<td>2,111</td>
<td>2,062</td>
</tr>
<tr>
<td>Vacation pay and provision for salary revisions</td>
<td>4,816</td>
<td>2,921</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>456</td>
<td>388</td>
</tr>
<tr>
<td>Lease obligation for tangible capital assets (Note 6)</td>
<td>71</td>
<td>209</td>
</tr>
<tr>
<td>Employee future benefits (Note 7)</td>
<td>3,161</td>
<td>2,712</td>
</tr>
<tr>
<td><strong>Total net liabilities</strong></td>
<td><strong>17,485</strong></td>
<td><strong>12,001</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Financial assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from Consolidated Revenue Fund</td>
<td>8,478</td>
<td>4,336</td>
</tr>
<tr>
<td>Accounts receivable (Note 8)</td>
<td>3,660</td>
<td>1,709</td>
</tr>
<tr>
<td>Deposits</td>
<td>65</td>
<td>90</td>
</tr>
<tr>
<td><strong>Total net financial assets</strong></td>
<td><strong>12,203</strong></td>
<td><strong>6,135</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Departmental net debt</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5,282</td>
<td>5,866</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-financial assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepaid expenses</td>
<td>743</td>
<td>539</td>
</tr>
<tr>
<td>Inventory</td>
<td>95</td>
<td>142</td>
</tr>
<tr>
<td>Tangible capital assets (Note 9)</td>
<td>11,268</td>
<td>9,617</td>
</tr>
<tr>
<td><strong>Total non-financial assets</strong></td>
<td><strong>12,106</strong></td>
<td><strong>10,290</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Departmental net financial position</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$ 6,624</td>
<td>$ 4,432</td>
</tr>
</tbody>
</table>

Contractual obligations (Note 10)
Contingent liabilities (Note 11)
Contractual rights (Note 15)

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

Approved by Board of Trustees

Claude Joli-Coeur
Government Film Commissioner and Chairperson,
National Film Board of Canada

Member of the Board of Trustees

July 12, 2018
# NATIONAL FILM BOARD
## Statement of Operations and Departmental Net Financial Position
### For the year ended March 31
(in thousands of dollars)

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2018</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(note 12 a)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiovisual Production</td>
<td>$36,790</td>
<td>$36,010</td>
<td>$32,451</td>
</tr>
<tr>
<td>Accessibility and Audience Engagement</td>
<td>22,028</td>
<td>24,949</td>
<td>24,256</td>
</tr>
<tr>
<td>Internal Services</td>
<td>8,881</td>
<td>11,621</td>
<td>10,212</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>67,699</td>
<td>72,580</td>
<td>66,919</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revenues</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(note 12 b)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiovisual Products</td>
<td>2,230</td>
<td>2,533</td>
<td>2,813</td>
</tr>
<tr>
<td>Partnerships and Pre-sale</td>
<td>1,856</td>
<td>5,051</td>
<td>1,921</td>
</tr>
<tr>
<td>Other Revenues</td>
<td>50</td>
<td>42</td>
<td>23</td>
</tr>
<tr>
<td><strong>Total revenues</strong></td>
<td>4,136</td>
<td>7,626</td>
<td>4,757</td>
</tr>
</tbody>
</table>

| Net cost of operations before government funding and transfers | 63,563 | 64,954 | 62,162 |

<table>
<thead>
<tr>
<th>Government funding and transfers</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cash provided by Government of Canada</td>
<td>75,916</td>
<td>63,204</td>
<td>63,282</td>
</tr>
<tr>
<td>Change in due from Consolidated Revenue Fund</td>
<td>-</td>
<td>4,142</td>
<td>(127)</td>
</tr>
<tr>
<td><strong>Net revenue of operations after government funding and transfers</strong></td>
<td>(12,353)</td>
<td>(2,392)</td>
<td>(993)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Departmental net financial position - Beginning of year</th>
<th>4,432</th>
<th>4,432</th>
<th>3,439</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental net financial position - End of year</td>
<td>$16,785</td>
<td>$6,824</td>
<td>$4,432</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
National Film Board  
Statement of Change in Departmental Net Debt  
For the year ended March 31  
(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expected results</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net revenue of operations after government funding and transfers</strong></td>
<td>$ (12,353)</td>
<td>$ (2,392)</td>
<td>$ (993)</td>
</tr>
<tr>
<td><strong>Change due to tangible capital assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of tangible capital assets</td>
<td>14,918</td>
<td>4,026</td>
<td>4,532</td>
</tr>
<tr>
<td>Amortization of tangible capital assets</td>
<td>(2,762)</td>
<td>(2,375)</td>
<td>(2,346)</td>
</tr>
<tr>
<td><strong>Total change due to tangible capital assets</strong></td>
<td>12,156</td>
<td>1,651</td>
<td>2,186</td>
</tr>
<tr>
<td><strong>Change due to inventories</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>(47)</td>
<td>11</td>
</tr>
<tr>
<td><strong>Change due to prepaid expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>204</td>
<td>70</td>
</tr>
<tr>
<td><strong>Net change in department net debt</strong></td>
<td>(197)</td>
<td>(584)</td>
<td>1,274</td>
</tr>
<tr>
<td><strong>Department net debt - Beginning of year</strong></td>
<td>5,866</td>
<td>5,866</td>
<td>4,592</td>
</tr>
<tr>
<td><strong>Department net debt - End of year</strong></td>
<td>$ 5,669</td>
<td>$ 5,282</td>
<td>$ 5,866</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
National Film Board
Statement of Cash Flows
For the year ended March 31
(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cost of operations before government funding and transfers</td>
<td>$64,954</td>
<td>$62,162</td>
</tr>
<tr>
<td><strong>Non-cash items:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of tangible capital assets</td>
<td>(2,375)</td>
<td>(2,348)</td>
</tr>
<tr>
<td>Change in employee future benefits</td>
<td>(449)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Variations in Statement of Financial Position</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in accrued salaries</td>
<td>(29)</td>
<td>(167)</td>
</tr>
<tr>
<td>Change in vacation pay and provision for salary revisions</td>
<td>(1,897)</td>
<td>(1,875)</td>
</tr>
<tr>
<td>Disbursement of employee future benefits</td>
<td>-</td>
<td>(61)</td>
</tr>
<tr>
<td>Change in accounts payable and accrued liabilities</td>
<td>(2,112)</td>
<td>1,235</td>
</tr>
<tr>
<td>Change in accounts receivable</td>
<td>1,951</td>
<td>(21)</td>
</tr>
<tr>
<td>Change in deposits</td>
<td>(25)</td>
<td>(10)</td>
</tr>
<tr>
<td>Change in deferred revenue</td>
<td>(88)</td>
<td>57</td>
</tr>
<tr>
<td>Change in prepaid expenses</td>
<td>204</td>
<td>70</td>
</tr>
<tr>
<td>Change in inventory</td>
<td>(47)</td>
<td>11</td>
</tr>
<tr>
<td><strong>Cash used in operating activities</strong></td>
<td>60,107</td>
<td>69,055</td>
</tr>
</tbody>
</table>

| **Capital investing activities** |       |       |
| Cash used to acquire tangible capital assets | 2,959  | 4,060  |
| **Cash used in capital investing activities** | 2,959  | 4,060  |

| **Financing activities** |       |       |
| Lease payments for tangible capital assets | 138   | 167   |
| **Cash used in financing activities** | 138   | 167   |

| **Net cash provided by Government of Canada** | $63,204 | $63,282 |

The accompanying notes form an integral part of these financial statements.
NATIONAL FILM BOARD
Notes to Financial Statements
March 31, 2018
(in thousands of dollars)

1) Authority and purposes

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

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

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

The Board is not subject to income taxes.

2) Significant accounting policies

These financial statements have been prepared using the Government’s accounting policies stated below, which are based on Canadian Public Sector Accounting Standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian Public Sector Accounting Standards.

Unless otherwise specified, the figures presented in the Financial Statements are stated in thousands of Canadian dollars.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities voted annually. Financial reporting of authorities provided to the Board do not parallel financial reporting according to Generally Accepted Accounting Principles since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 4 provides reconciliation between the two bases of reporting.

The planned results amounts presented in the “Expenses” and “Revenues” sections of the Statement of Operations and Departmental Net Financial Position are the amounts reported in the Future-Oriented Statement of Operations included in the 2017-18 Departmental Plans. The planned results amounts in the “Government funding and transfers” section of the Statement of Operations and Departmental Net Financial Position and in the Statement of...
Change in Departmental Net Debt were prepared for internal management purposes and have not been previously published.

Every year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board.

Consistent with Section 32 of the Financial Administration Act, the Board's policy to manage liquidity risk is that no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into.

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

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

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

Expenses are recorded on an accrual basis. Expenses related to Audiovisual Production include the costs of activities for the development and production of audiovisual works of all kinds. Expenses related to Accessibility and Audience Engagement include activities necessary to make the Board's productions accessible, including the preservation and conservation of the collection as well as the promotion and distribution of the works. Internal Services are expenses incurred to meet the Board's programming and other general obligations.

Vacation pay is expensed, as the benefits are earned by employees under their respective terms of employment.

Revenues

Partnerships and Pre-sales and revenues from Audiovisual Products other than royalty revenues are recognized when amounts are due.

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

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.
Accounts receivable

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

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board’s maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value.

Tangible capital assets

All tangible capital assets having an initial cost of $5,000 or more and leasehold improvements of $10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

<table>
<thead>
<tr>
<th>Asset class</th>
<th>Amortization period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical equipment</td>
<td>from 4 to 10 years</td>
</tr>
<tr>
<td>Software &amp; data-processing equipment</td>
<td>from 5 to 10 years</td>
</tr>
<tr>
<td>Office furniture, equipment &amp; other</td>
<td>from 5 to 10 years</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>terms of the leases</td>
</tr>
</tbody>
</table>

Amounts related to projects in progress are transferred to the appropriate tangible capital assets category when the project is complete and amortized according to the Board’s policy.

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the Statement of Financial Position and in note 9 as tangible capital assets to ensure that the reader is aware of its existence. The Board does not capitalize other intangibles that have cultural, aesthetic or historical value.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to production abroad

Financial liabilities consist of accounts payable and accrued liabilities, and accrued salaries.
Employee Future Benefits

Pension benefits

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board’s contributions to the Plan are charged to expenses in the year incurred and represent the Board’s total obligation to the Plan. The Board’s responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan’s sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to sick leave and workers’ compensation benefits as provided in their collective agreements or conditions of employment. Sick leave days accumulate but do not vest, enabling employees to be paid during their absence due to illness in recognition of prior services rendered. As the employees render services, the value of the compensated sick leave attributed to those services is recorded as a liability and expense. The Board records the cost of workers’ compensation benefits to be paid when the event giving rise to the obligation occurs. Management uses assumptions and its best estimates, such as the discount rate, age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate to calculate the present value of the compensated absences obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management’s estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3) Adoption of new accounting standards

The Public Sector Accounting Board (PSAB) issued five new accounting standards effective for fiscal years beginning on April 1, 2017. On April 1, 2017, the Board adopted Section PS 3380 “Contractual Rights”, which defines and establishes disclosure requirements on contractual rights. The adoption of this Section resulted in the addition of note 15 on contractual rights.

The Board also adopted the new accounting standards for Related Party Disclosures (PS 2200), Assets (PS 3210), Contingent Assets (PS 3320) and Inter-Entity Transactions (PS 3420). The adoption of these standards did not result in a significant impact on the results and the financial position of the Board nor on the disclosure included in the Board’s financial statements.
4) Parliamentary authorities

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a) Reconciliation of net cost of operations to current year authorities used

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cost of operations before government funding and transfers</td>
<td>$64,954</td>
<td>$62,162</td>
</tr>
<tr>
<td>Adjustments for items affecting net cost of operations but not affecting authorities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add (less):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in vacation pay and provision for salary adjustments not charged to authorities</td>
<td>932</td>
<td>(1,011)</td>
</tr>
<tr>
<td>Change in accrued liabilities not charged to authorities</td>
<td>120</td>
<td>(78)</td>
</tr>
<tr>
<td>Net change in employee future benefits</td>
<td>(449)</td>
<td>(61)</td>
</tr>
<tr>
<td>Amortization of tangible capital assets</td>
<td>(2,375)</td>
<td>(2,346)</td>
</tr>
<tr>
<td></td>
<td>(1,772)</td>
<td>(3,496)</td>
</tr>
<tr>
<td>Adjustments for items not affecting net cost of operations but affecting authorities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add (less):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of tangible capital assets</td>
<td>4,026</td>
<td>4,322</td>
</tr>
<tr>
<td>Lease payments for tangible capital assets</td>
<td>138</td>
<td>167</td>
</tr>
<tr>
<td></td>
<td>4,164</td>
<td>4,489</td>
</tr>
<tr>
<td>Current year authorities used</td>
<td>$67,346</td>
<td>$63,155</td>
</tr>
</tbody>
</table>

b) Authorities provided and used:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorities provided</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Estimates</td>
<td>$74,375</td>
<td>$61,895</td>
</tr>
<tr>
<td>Supplementary Estimates authorities</td>
<td>5,538</td>
<td>4,612</td>
</tr>
<tr>
<td>Less:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Authorities available for future years</td>
<td>(567)</td>
<td>(3,309)</td>
</tr>
<tr>
<td>Frozen allotment</td>
<td>(12,000)</td>
<td>(43)</td>
</tr>
<tr>
<td>Current year authorities used</td>
<td>$67,346</td>
<td>$63,155</td>
</tr>
</tbody>
</table>
5) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the dosing date.

The following table presents details of the Board’s accounts payable and accrued liabilities.

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable - Other government departments and agencies</td>
<td>$3,256</td>
<td>$755</td>
</tr>
<tr>
<td>Accounts payable - External parties</td>
<td>3,612</td>
<td>2,792</td>
</tr>
<tr>
<td>Total accounts payable</td>
<td>6,868</td>
<td>3,547</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td></td>
<td>142</td>
</tr>
<tr>
<td>Total accounts payable and accrued liabilities</td>
<td>$6,868</td>
<td>$3,689</td>
</tr>
</tbody>
</table>

6) Lease obligation for tangible capital assets

The Board has an agreement to lease technical equipment under two capital leases. The assets were capitalized using an implicit interest rate of 4% for the 2015-16 contract and 3% for the 2016-17 contract. The corresponding bonds will be repaid during the term of the 3-year lease for both contracts. Payments for the year ended March 31, 2018 totaled $138 (2017 - $172). Interest of $5 (2017 - $5) is charged to operations.

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td></td>
<td>$143</td>
</tr>
<tr>
<td>2019</td>
<td>72</td>
<td>72</td>
</tr>
<tr>
<td>Total future minimum lease payments</td>
<td>72</td>
<td>215</td>
</tr>
<tr>
<td>Less: Imputed interest</td>
<td>(1)</td>
<td>(6)</td>
</tr>
<tr>
<td>Balance of lease obligation for tangible capital assets</td>
<td>$71</td>
<td>$209</td>
</tr>
</tbody>
</table>

7) Employee future benefits

Pension benefits

The Board’s eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2% per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. Due to the amendment of the Public Service Superannuation Act following the implementation of provisions related to Economic Action Plan 2012, employee contributors have been divided into two groups: Group 1 relates to existing plan members as of December 31, 2012 and Group 2 relates to members joining the Plan as of January 1, 2013. Each group has a distinct contribution rate.

In 2018, the expense amount for Group 1 and Group 2 members is $3,278 (2017 – $3,263). For the member of the group 1, the charges represent approximately 1.01 times the employee contributions and for the group 2, the charges represent approximately 1.00 times the employee contributions. In 2017, for the members of the group 1 the charges represent approximately 1.12 times the employee contributions and for the group 2, the charges represent approximately 1.08 times the employee contributions.

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

Severance benefits

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

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

As at March 31, 2018, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 0.96% (2017 - 0.96%), an estimated discount rate of 2.18% (2017 - 1.94%) and a horizon of retirement estimated at 60 years old.

Compensated absences

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest. The Board has also recognized a workers’ compensation obligation.

To calculate the obligation for sick leaves, the Board uses an average daily wage of $288 (2017 - $280), a rate of salary increase of 0.96% (2017 - 0.96%), an average annual utilization rate of 2.6% (2017 - 2.6%), a discount rate of 2.18% (2017 - 1.94%), a 5.18% (2017 - 5.18%) probability of employee departure and a retirement age assumption of 60 or 65 years old, depending on the beginning of employment.

To calculate the workers’ compensation obligation, the Board uses the provisions of the applicable workers’ compensation plan and a discount rate of 2.18%.

Information about the severance and compensated absence benefits, measured as at March 31, 2018, is as follows:

<table>
<thead>
<tr>
<th></th>
<th>Severance Benefits</th>
<th>Compensated Absences</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at March 31, 2016</td>
<td>$853</td>
<td>$1,798</td>
<td>$2,651</td>
</tr>
<tr>
<td>Expense for the year</td>
<td>269</td>
<td>(104)</td>
<td>165</td>
</tr>
<tr>
<td>Benefits paid during the year</td>
<td>(77)</td>
<td>(27)</td>
<td>(104)</td>
</tr>
<tr>
<td>Balance as at March 31, 2017</td>
<td>$1,045</td>
<td>$1,667</td>
<td>$2,712</td>
</tr>
<tr>
<td>Expense for the year</td>
<td>(48)</td>
<td>550</td>
<td>502</td>
</tr>
<tr>
<td>Benefits paid during the year</td>
<td>(29)</td>
<td>(27)</td>
<td>(53)</td>
</tr>
<tr>
<td>Balance as at March 31, 2018</td>
<td>$971</td>
<td>$2,190</td>
<td>$3,161</td>
</tr>
</tbody>
</table>

8) Accounts receivable

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

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables - Other government departments and agencies</td>
<td>$463</td>
</tr>
<tr>
<td>Receivables - External parties</td>
<td>$3,555</td>
</tr>
<tr>
<td>Subtotal</td>
<td>$4,018</td>
</tr>
<tr>
<td>Allowance for doubtful accounts on receivables from external parties</td>
<td>($358)</td>
</tr>
<tr>
<td>Total accounts receivable</td>
<td>$3,660</td>
</tr>
</tbody>
</table>
9) Tangible capital assets

<table>
<thead>
<tr>
<th></th>
<th>March 31, 2017</th>
<th>Additions</th>
<th>Disposals &amp; write-offs</th>
<th>Transfers</th>
<th>March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical equipment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>$18,961</td>
<td>$724</td>
<td>$</td>
<td>$</td>
<td>$19,685</td>
</tr>
<tr>
<td>Accumulated amortization</td>
<td>(17,704)</td>
<td>(303)</td>
<td>$</td>
<td>$</td>
<td>(18,007)</td>
</tr>
<tr>
<td></td>
<td>1,257</td>
<td>421</td>
<td></td>
<td></td>
<td>1,678</td>
</tr>
<tr>
<td><strong>Software &amp; data processing equipment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>15,510</td>
<td>1,325</td>
<td>(48)</td>
<td></td>
<td>15,787</td>
</tr>
<tr>
<td>Accumulated amortization</td>
<td>(11,781)</td>
<td>(1,690)</td>
<td>48</td>
<td></td>
<td>(13,423)</td>
</tr>
<tr>
<td></td>
<td>3,729</td>
<td>(365)</td>
<td></td>
<td></td>
<td>3,364</td>
</tr>
<tr>
<td><strong>Office furniture, equipment &amp; other</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>544</td>
<td></td>
<td></td>
<td></td>
<td>544</td>
</tr>
<tr>
<td>Accumulated amortization</td>
<td>(499)</td>
<td>(5)</td>
<td></td>
<td></td>
<td>(504)</td>
</tr>
<tr>
<td></td>
<td>45</td>
<td>(5)</td>
<td></td>
<td></td>
<td>40</td>
</tr>
<tr>
<td><strong>Leasehold improvements</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>5,975</td>
<td>162</td>
<td></td>
<td></td>
<td>6,137</td>
</tr>
<tr>
<td>Accumulated amortization</td>
<td>(3,051)</td>
<td>(377)</td>
<td></td>
<td></td>
<td>(3,428)</td>
</tr>
<tr>
<td></td>
<td>2,924</td>
<td>(215)</td>
<td></td>
<td></td>
<td>2,709</td>
</tr>
<tr>
<td><strong>Collection</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Work in progress</strong></td>
<td>1,662</td>
<td>1,815</td>
<td></td>
<td></td>
<td>3,477</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>42,652</td>
<td>4,026</td>
<td>(48)</td>
<td></td>
<td>46,630</td>
</tr>
<tr>
<td>Accumulated amortization</td>
<td>(33,035)</td>
<td>(2,375)</td>
<td>48</td>
<td></td>
<td>(35,362)</td>
</tr>
<tr>
<td>Net book value</td>
<td>$9,617</td>
<td>$1,651</td>
<td>$</td>
<td>$</td>
<td>$11,268</td>
</tr>
</tbody>
</table>

1 Board's collection has a symbolic value of $1.

The above assets include equipment under capital leases for a total cost of $414 (2017 - $414) less accumulated amortization of $192 (2017 - $103). Current year amortization expense relating to property under capital leases amounts to $89 (2017 - $74).

Disposals and write-offs of $48 (2017 - $876) for the year are related to the abandonment of obsolete material.

10) Contractual obligations

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023-2032</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premises</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Other goods and services</td>
<td>8,028</td>
<td>2,505</td>
<td>85</td>
<td>5</td>
<td></td>
<td>10,623</td>
</tr>
<tr>
<td>Total</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

The agreements for leased premises in the amount of $14,818 were signed with Public Services and Procurement Canada (PSPC). An agreement with PSPC of $9,098 for the Montreal headquarters move is included in Other goods and services.
11) Contingent liabilities

Various legal proceedings arising from the normal course of business are pending against the Board. Management believes that should Board be found liable pursuant to one or more of these proceedings, the aggregate liabilities resulting from such proceedings would not be material.

12) Expenses by major object and types of revenues

The following table presents the expenses committed and revenues generated by main expenditures objects and type of revenues.

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a) Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and benefits</td>
<td>$40,096</td>
<td>$38,591</td>
</tr>
<tr>
<td>Professional and special services</td>
<td>$14,658</td>
<td>$11,601</td>
</tr>
<tr>
<td>Rentals</td>
<td>$6,049</td>
<td>$5,961</td>
</tr>
<tr>
<td>Transportation and communication</td>
<td>$3,125</td>
<td>$2,983</td>
</tr>
<tr>
<td>Amortization of tangible capital assets</td>
<td>$2,375</td>
<td>$2,346</td>
</tr>
<tr>
<td>Materials and supplies</td>
<td>$1,759</td>
<td>$1,719</td>
</tr>
<tr>
<td>Repairs and upkeep</td>
<td>$1,182</td>
<td>$1,253</td>
</tr>
<tr>
<td>Cash financing in co-productions</td>
<td>$1,279</td>
<td>$970</td>
</tr>
<tr>
<td>Royalties</td>
<td>$1,157</td>
<td>$724</td>
</tr>
<tr>
<td>Information</td>
<td>$593</td>
<td>$446</td>
</tr>
<tr>
<td>Contracted film production and laboratory processing</td>
<td>$229</td>
<td>$289</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$78</td>
<td>$36</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$72,580</td>
<td>$66,919</td>
</tr>
</tbody>
</table>

| **b) Revenues**                                                   |        |        |
| Partnerships and pre-sale                                        | $5,051 | $1,921 |
| Royalties and subscriptions                                     | $1,745 | $2,010 |
| Film prints and downloads                                        | $273   | $335   |
| Stock shots                                                       | $515   | $452   |
| Miscellaneous                                                     | $42    | $39    |
| **Total revenues**                                                | $7,626 | $4,757 |

13) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations as well as its key management personnel, close family members of these and the entities subject of the control of these individuals. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. These transactions are recognized at their exchange amount with the exception of unrecognized services in the Statement of Operations and Departmental Net Financial Position.

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PSPC and audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.
Accounts receivable - Other government departments and agencies $ 463 $ 173
Accounts payable - Other government departments and agencies $ 3,256 $ 755
Expenses - Other government departments and agencies $ 15,995 $ 15,380
Revenues - Other government departments and agencies $ 2,191 $ 322

During the year ending March 31, 2018, the Board leased premises from Public Services and Procurement Canada (PSPC) in the amount of $4,501 (2017 – $4,871). This amount is included in the Expenses – Other government departments and agencies. The Expenses – Other government departments and agencies includes a capitalized amount of $1,545.

14) The Documentary Channel

Since 2002, the Board owns a permanent share of 14% (14 x $1 units) of the specialized television channel The Documentary Channel. Pursuant to the investment agreement, the Board’s obligations with respect to debts, liabilities, and other obligations are limited to the capital invested.

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of $0 ($0 in 2017).

15) Contractual Rights

By their nature, the activities of the Board may give rise to rights to economic resources arising from contracts or agreements that will result in assets and income in the future over a number of years. During the year, the Board entered into an agreement with a collaborator valued at $1,540, of which $1,377 remains to be cashed in subsequent years.

<table>
<thead>
<tr>
<th>Contractual rights</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023-2032</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$908</td>
<td>$469</td>
<td></td>
<td></td>
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<td>1,377</td>
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</table>
ANNEX I: NFB ACROSS CANADA

CREATION AND INNOVATION

Director General: René Bourdages

ENGLISH PROGRAM

Executive Director: Michelle Van Beusekom

ANIMATION

ANIMATION STUDIO
Executive Producer: Michael Fukushima
Producers: Maral Mohammadian, Jelena Popović

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-261-1650
E-mail: animation@nfb.ca

DOCUMENTARY

QUEBEC AND ATLANTIC

QUEBEC AND ATLANTIC STUDIO
Executive Producer: Annette Clarke
Producers: Katherine Baulu (Montreal), Paul McNeill (Nova Scotia), Rohan Fernando (Nova Scotia)

Montreal office:
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 438-402-0259
E-mail: quebeccentre@nfb.ca

Halifax office:
Cornwallis House
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
T: 902-426-6000
E-mail: atlantic@nfb.ca

St. John’s office:
354 Water Street, Suite 200
St. John’s, Newfoundland and Labrador A1C 5W8
T: 709-351-0158
E-mail: atlantic@nfb.ca

ONTARIO

ONTARIO STUDIO
Executive Producer: Anita Lee
Producers: Leo Marin, Justine Pimlott, David Oppenheim
145 Wellington Street West, Suite 1000
Toronto, Ontario M5J 1H8
T: 416-453-7452
E-mail: ontarioinfo@nfb.ca

ALBERTA/SASKATCHEWAN/MANITOBA/NUNAVUT/NORTHWEST TERRITORIES

NORTH WEST STUDIO
Executive Producer: David Christensen
Producers: Alicia Smith (Manitoba), Bonnie Thompson (Alberta), Jon Montes (Manitoba)

Edmonton office:
9700 Jasper Avenue, Suite 142
Edmonton, Alberta T5J 4C3
T: 780-495-3013
E-mail: northwest@nfb.ca

Winnipeg office:
145 McDermot Avenue
Winnipeg, Manitoba R3B 0R9
T: 204-983-0140
E-mail: prairie@nfb.ca

BRITISH COLUMBIA/YUKON

PACIFIC AND YUKON STUDIO
Executive Producer: Shirley Vercruysse
Producer: Selwyn Jacob
351 Abbott Street, Suite 250
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
E-mail: pacific@nfb.ca

FRENCH PROGRAM

Executive Director: Michèle Bélanger

ANIMATION

ANIMATION STUDIO
Executive Producer: Julie Roy
Producers: Marc Bertrand, Julie Roy
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-3472
E-mail: animation@nfb.ca
**DOCUMENTARY**

**QUEBEC**

**DOCUMENTARY STUDIO**
Executive Producer: Colette Loumède
Producers: Nathalie Cloutier, Johanne Bergeron, Colette Loumède

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-496-1171
E-mail: studiodocumentaire@onf.ca

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

**CANADIAN FRANCOPHONIE STUDIO – ACADIE**
Executive Producer: Dominic Desjardins
Producer: Jac Gautreau (until December 1, 2017), Christine Aubé (since January 4, 2018)

Public Dominion Building
1045 Main Street
Moncton, New Brunswick E1C 1H1
T: 506-851-6104
E-mail: infofrancophonieacadie@nfb.ca

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

**CANADIAN FRANCOPHONIE STUDIO – TORONTO**
Executive Producer: Dominic Desjardins

145 Wellington Street West, suite 1000
Toronto, Ontario M5J 1H8
T: 416-300-4129
E-mail: infofrancophonie@nfb.ca

**CANADA**

**INDEPENDENT FILMMAKER ASSISTANCE PROGRAM (ACIC)**
Website: onf.ca/acic

**DOCUMENTARY, FICTION**
Producer: Johanne Bergeron
T: 514-283-9628

**ANIMATION**
Producer: Julie Roy
T: 514-283-3472

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**INTERACTIVE STUDIOS**

**ENGLISH DIGITAL STUDIO**
Executive Producer: Rob McLaughlin
Producers: Dana Dansereau, Nicholas Klassen

351 Abbott Street, Suite 200
Vancouver, British Columbia V6B 0G6
T: 604-666-3838
E-mail: interactiveproposals@nfb.ca

**FRENCH DIGITAL STUDIO**
Executive Producer: Hugues Sweeney
Producer: Louis-Richard Tremblay

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-283-0733
E-mail: h.sweeney@nfb.ca

**INSTITUTIONAL PROGRAM**

Executive Director: André Picard

**SPECIAL PROJECTS STUDIO**
Executive Producer: René Chénier
Producers: Dana Dansereau, Nicholas Klassen

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
T: 514-496-1171
E-mail: studiodocumentaire@onf.ca
ANNEX II: ORIGINAL PRODUCTIONS

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

3E ROUE, LA / THIRD WHEEL, THE (360°)
8:01
D. ANDRÉ ROY
P. DOMINIC DESJARDINS, JAC GAUTREAU
Original French 360° virtual reality documentary produced by the National Film Board of Canada [French Program / Canadian Francophonie Studio - Acadie].

AMOUR LIBRE, L’ / FREE LOVE
3:30
D. AUDE PICAULT
P. MARC BERTRAND (NFB), RON DYENS (SACREBLEU PRODUCTIONS), JULIE ROY (NFB)
Original French animation produced by Canal+ (France) and Sacrebleu Productions (France) in co-production with the National Film Board of Canada [French Program / Animation Studio].

ARTISANS DE L’ATELIER, LES / ARTISANS, THE
52:00
D. DANIEL LÉGER
P. DOMINIC DESJARDINS, JAC GAUTREAU
Original French documentary produced by the National Film Board of Canada [French Program / Canadian Francophonie Studio - Acadie].

AUDACIOUS
5:07
D. JANICE ZOLF
P. KAT BAULU, ANNETTE CLARKE
Original English documentary produced by the National Film Board of Canada [English Program / Quebec and Atlantic Studio] in collaboration with the National Arts Centre and the Governor General’s Performing Arts Awards Foundation.

AU-DELÀ DES GLACES / BEYOND ICE (INSTALLATION)
C. ETIENNE PAQUETTE, GERONIMO INUITQ
P. ALEXANDER MACDONALD (CANADIAN MUSEUM OF NATURE), HUGUES SWEENEY (NFB)
Original immersive installation without words produced by the National Film Board of Canada [Institutional Program / Special Projects Studio] in collaboration with the Canadian Museum of Nature.

BEAUTY
23:20
D. CHRISTINA WILLINGS
P. SHIRLEY VERCROYSE
Original English documentary produced by the National Film Board of Canada [English Program / North West Studio].

BILL LOEWEN: MUSIC IN THE PRAIRIE NIGHT
5:11
D. MIKE MARYNIUK
P. DAVID CHRISTENSEN, JON MONTES
Original English animation documentary produced by the National Film Board of Canada [English Program / North West Studio] in collaboration with the National Arts Centre and the Governor General’s Performing Arts Awards Foundation.

BIRTH OF A FAMILY
79:13
D. TASHA HUBBARD
P. DAVID CHRISTENSEN, BONNIE THOMPSON
Original English documentary produced by the National Film Board of Canada [English Program / North West Studio].

CATERPILLARPLASTY
5:00
D. DAVID BARLOW-KRELIKA
P. MICHAEL FUKUSHIMA, JELENA POPOVIĆ
Original English animation produced by the National Film Board of Canada [English Program / Animation Studio].

C’EST QUOI TON GENRE? / YOU, ME AND THEM
3:17
D. MICHELE PROVENCHEL
P. HUGUES SWEENEY
Original bilingual documentary produced by the National Film Board of Canada [French Digital Studio].

CHRONIQUE PANORAMIQUE / PANORAMIC CHRONICLE
3:31
D. JEAN-MATTHIEU TANGUY, LEWIS TRONDHEIM
P. MARC BERTRAND (NFB), RON DYENS (SACREBLEU PRODUCTIONS), JULIE ROY (NFB)
Original French animation produced by Canal+ (France) and Sacrebleu Productions (France) in co-production with the National Film Board of Canada [French Program / Animation Studio].
CHARLES
10:47
D. DOMINIC ETIENNE SIMARD
P. DORA BENOUSILIO (LES FILMS DE L’ARLEQUIN), GALLÉE MARION-GAUVIN (DES ANIMATIONS LTÉE), JULIE ROY (NFB), DOMINIC ETIENNE SIMARD (DES ANIMATIONS LTÉE)

Original French animation produced by Des Animations Ltdé (Canada) and Les Films de l’Arlequin (France) in co-production with the National Film Board of Canada (French Program / Animation Studio).

DEAR CHRISTINE
10:47
P. ROB MCLAUGHLIN

Original English documentary produced by the National Film Board of Canada (English Digital Studio).

DENT, LA / TOOTH, THE
3:30
D. GUY DELISLE
P. MARC BERTRAND (NFB), RON DYENS (SACREBLEU PRODUCTIONS), JULIE ROY (NFB)

Original French animation produced by Canal+ (France) and Sacrebleu Productions (France) in co-production with the National Film Board of Canada (French Program / Animation Studio).

DÉPOSSÉDÉS, LES / DISPOSED, THE
182:13
D. MATHIEU ROY
P. GABRIELA BUSSMANN (MIRA FILM GMBH), VADIM JENDREYKO (MIRA FILM GMBH), COLETTE LOUMÈDE (NFB), MARIE-ANNE RAULET (NFB), LUCIE TREMBLAY (LOWIK MÉDIA INC.)

Original French documentary produced by Mira Film GmbH (Switzerland) and Lowik Média Inc. (Canada) in co-production with the National Film Board of Canada (French Program / Quebec Documentary Studio).

DÉROUTES (MOBILE APP)
C. VINCENT CUSSON, PASCALE TÉTRAULT
P. HUGUES SWEENEY, LOUIS-RICHARD TREMBLAY

Original French interactive app produced by the National Film Board of Canada (French Program / Animation Studio) in co-production with the Université du Québec à Montréal (UQAM).

ÉTREINTES / EMBRACED
5:24
D. JUSTINE VUYLSTEKER
P. EMMANUELLE LATOURRETTE (OFFSHORE), FABRICE PRÉEL-CLÉACH (OFFSHORE), JULIE ROY (NFB), RAFAEL ANDREA SOATTO (OFFSHORE)

Original animation without words produced by Offshore (France) in co-production with the National Film Board of Canada (French Program / Animation Studio).

EXPO 67 LIVE (INSTALLATION)
27:00
R. KARINE LANOIE-BRIEN
P. RENÉ CHÉNIER

Original bilingual immersive installation produced by the National Film Board of Canada (Institutional Program / Special Projects Studio) in collaboration with Radio-Canada and Place des Arts with the financial contribution of the Government of Quebec as part of the official programming for the 375th Anniversary of Montreal.

EYE FEELS STRANGELY, THE
0:30
D. AMBERA WELLMANN
P. JEREMY MENDES

Original English experimental film produced by the National Film Board of Canada (English Digital Studio).

ENNEMI / ENEMY, THE (VIRTUAL REALITY INSTALLATION)
C. KARIM BEN KHELIFA
P. LOUIS-RICHARD TREMBLAY

Original bilingual immersive installation co-produced by Camera Lucida (France), Nouvelles Écritures, the National Film Board of Canada (French Digital Studio), Dpt. (Canada) and Emissive (France) with the support of the Centre national du cinéma et de l’image animée, Nouvelles technologies en production et Fonds Nouveaux Médias, Institut national de l’audiovisuel (INA), Tribeca Film Institute, Sundance Institute, Doris Duke Charitable Foundation, MIT Open Documentary Lab, and the Open Society Foundations and Arts at MIT.

ENNEMI / ENEMY, THE (AUGMENTED REALITY APP)
C. KARIM BEN KHELIFA
P. LOUIS-RICHARD TREMBLAY

Original bilingual app co-produced by the National Film Board of Canada (French Digital Studio) and Camera Lucida with the contribution of the Canada Media Fund.

ÉNERGIE / ENERGY, THE
3:19
D. DONALD MCWILLIAMS
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN

Original English animation documentary produced by the National Film Board of Canada (English Program / Animation Studio).
FEMME CANON, LA / CANNONBALL WOMAN, THE
14:25
D. DAVID TOUTEVOIX, ALBERTINE ZULLO
P. CLAUDE BARRAS (HÉLIUM FILMS), JÉRÔME DUC-MAUGÉ (PARDI LES LUCIOLES FILMS), MICHAEL FUKUSHIMA (NFB), MARAL MOHAMMADIAN (NFB)
Original French animation produced by Hélium Films (Switzerland), Parmi les lucioles Films (France) and the National Film Board of Canada (English Program / Animation Studio) in co-production with RTS Radio-Télévision Suisse, in participation with the Office fédéral de la culture (OFC), Cinéforum and the support of Loterie Romande, Auvergne-Rhône-Alpes region.

FLIPPED
2:33
D. JASON KARMAN
P. DANA DANSEREAU
Original English documentary produced by the National Film Board of Canada (English Digital Studio).

FREAKS OF NURTURE
6:28
D. ALEXANDRA LEMAY
P. MICHAEL FUKUSHIMA, MARAL MOHAMMADIAN
Original English animation produced by the National Film Board of Canada (English Program / Animation Studio).

GIRLS OF MERU, THE
87:59
D. ANDREA DORFMAN
P. ANNETTE CLARKE
Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

HOLY ANGELS
13:52
D. JAY CARDINAL VILLENEUVE
P. SELWYN JACOB, SHIRLEY VERCROYSSE
Original English documentary produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio).

HOMESTAY [VIRTUAL REALITY]
20:00
C. PAISLEY SMITH, JAM3, NFB DIGITAL STUDIO
P. ROBERT MCLAUGHLIN (NFB), LOC DAO (NFB), JASON LEGGE (JAM3), MEDIA RIDHA (JAM3)
Original English virtual reality film produced by the National Film Board of Canada (English Digital Studio).

INSIDE INSITE [360°]
8:30
R. ENGLISH DIGITAL STUDIO
P. NICHOLAS KLASSEN, VINCENT MCCURLEY
Original English 360° interactive film produced by the National Film Board of Canada (English Digital Studio).

J’AI ENTENDU QU’IL Y AVAIT UN ACCORD SECRET / I HEARD THERE WAS A SECRET CHORD (INSTALLATION)
5:00
C. MOUNA ANDRAOS, MELISSA MONGIAT
P. VICTOR SHIFFMAN (MUSÉE D’ART CONTEMPORAIN DE MONTRÉAL), HUGUES SWEENEY (NFB)
Original bilingual immersive installation co-produced by Daily tous les jours and the National Film Board of Canada (French Digital Studio) and co-commissioned by the Musée d’art contemporain (MAC).

JOUR SUR LE PONT FRANCHÈRE, UN (INSTALLATION)
C. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER
Original French installation produced by the National Film Board of Canada (Institutional Program / Special Projects Studio) in collaboration with the Pointe-à-Callière Museum.

KUSHAPETSHEKAN (INSTALLATION)
C. ERUOMA AWASHISH, JANIE BELLEFEUL-KALTUSH, MEKY OTTAWA
P. NATHALIE CLOUTIER, COLETTE LOUMÈDE
Original immersive installation without words produced by the National Film Board of Canada (French Program / Quebec Documentary Studio).

KYMA - ONDES EN PUISSANCE / KYMA, POWER OF WAVES
28:45
D. PHILIPPE BAYLAUCQ
P. RENÉ CHÉNIER
Original experimental film without words produced by the National Film Board of Canada (Institutional Program / Special Projects Studio) in collaboration with Space for Life and Rio Tinto Alcan Planetarium.

LIBERTÉ DE S’AUTODÉFINIR, LA / FREEDOM IS SELF DEFINITION
2:55
D. MISSME
P. HUGUES SWEENEY
Original French documentary produced by the National Film Board of Canada (French Digital Studio).
LEGACIES 150 (WEBSITE)
C. DENNIS BOCK, EMILY COOPER, ANDREA CURTIS, CHANTAL DEGUIRE, SOFIE DUPUIS, JONATHAN FRANTZ, MARYSE GOUDREAU, YANNICK GRANDMONT, JUD HAYNES, APRIL HICKOX, GEORGE HUNTER, SELWYN JACOB, NATASHA KANAPÉ FONTAINE, NICHOLAS KLASSEN, HELENE KLODAWSKY, RITA LEISTNER, SHAWN MEHLER, EVIE RUDDY, ROBIN SCHLAHT, WALTER SCOTT, SANDRA SHIELDS, ALICIA SMITH, JASON THÉRIAULT, LARRY TOWELL, WERNER WALCHER, MARY WALSH, P. LOC DAO
Original English interactive website produced by the National Film Board of Canada (English Digital Studio).

The Legacies 150 website includes 13 interactive works:

BLOOD IN THE SOIL
CALL OF THE YUKON
CONVICTIONS
ENRÔLÉ PAR LA MER / RECRUITED BY WATER
FROM JANET WITH LOVE
GEORGE HUNTER
IT MIGHT BREAK YOUR HEART
LE DON / THE GIFT
PORTRAIT OF A FAMILY
TETEPISKAT
THE CACHE
THE DUNBAR IRREGULARS
XINONA

MERCI DE JOUER / THANK YOU FOR PLAYING (WEBSITE)
C. ANDRÉA COHEN-BOULAKIA, DOMINIC DESJARDINS, PRIAM GIVORD
P. DOMINIC DESJARDINS
Original French interactive website produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio).

METAMORPHOSIS
84:58
D. NOVA AMI, VELCROW RIPPER
P. NOVA AMI (TRANSPARENT FILM), JOHN BAIN, DAVID CHRISTENSEN (NFB), LAUREN GRANT (CLIQUE PICTURES), VELCROW RIPPER (TRANSPARENT FILM), BONNIE THOMPSON (NFB)
Original English documentary co-produced by Clique Pictures, Transparent Film and the National Film Board of Canada (English Program / North West Studio).

MICHAEL J. FOX
4:19
D. JOHN BOLTON
P. SHIRLEY VERCRUYSSE
Original English documentary produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio) in collaboration with the National Arts Centre and the Governor General’s Performing Arts Awards Foundation.

MOI AUSSI, J’AI PEUR / I’M SCARED TOO
1:56
D. NADIA LAKHDARI, CAROLINE LAVERGNE
P. HUGUES SWEENEY
Original documentary without words produced by the National Film Board of Canada (French Digital Studio).

MON YIDDISH PAPI / MY YIDDISH PAPI
7:21
D. ÉLÉONORE GOLDBERG
P. KARINE DUBOIS (PICBOIS PRODUCTIONS), JULIE ROY
Original French animation produced by Picbois Productions (Canada) in co-production with the National Film Board of Canada (French Program / Animation Studio).

NAKON I’E – TO WAKE UP THE NAKOTA LANGUAGE
6:17
D. LOUISE BIGEAGLE
P. DAVID CHRISTENSEN, JON MONTES
Original English documentary produced by the National Film Board of Canada (English Program / North West Studio) in collaboration with Creative Saskatchewan and the Saskatchewan Filmpool Cooperative.
OK GOOGLE
2:38
D. BRETT GAYLOR, DARREN PASEM KO
P. DANA DANSEREAU
Original English animation produced by the National Film Board of Canada (English Digital Studio).

OUR PEOPLE WILL BE HEALED
96:56
D. ALANIS OBOMSAWIN
P. ANNETTE CLARKE, ALANIS OBOMSAWIN
Original English documentary produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

PICTURE THIS
33:32
D. JARI OSBORNE
P. ANITA LEE, LEA MARIN
Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

POUR L’AMOUR DU COMBAT / FOR THE LOVE OF THE FIGHT
5:13
D. TARA JOHNS
P. COLETTE LOUMÈDE, DENIS MCCREADY
Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio).

PREMIÈRES ARMES / FIRST STRIPES
106:20
D. JEAN-FRANÇOIS CAISSY
P. JOHANNE BERGERON, COLETTE LOUMÈDE
Original French documentary produced by the National Film Board of Canada (French Program / Quebec Documentary Studio).

PRINTEMPS, UN / WINDS OF SPRING
6:07
D. KEYU CHEN
P. MARC BERTRAND, JULIE ROY
Original French animation produced by the National Film Board of Canada (French Program / Animation Studio).

PURETÉ DE L’ENFANCE, LA / SWEET CHILDHOOD
3:30
D. ZVIANE
P. MARC BERTRAND (NFB), RON DYENS (SACREBLEU PRODUCTIONS), JULIE ROY (NFB)
Original French animation produced by Canal+ (France) and Sacrebleu Productions (France) in co-production with the National Film Board of Canada (French Program / Animation Studio).

RETURN TO VIMY
9:05
D. DENIS MCCREADY
P. JULIE HUGUET, DENIS MCCREADY
Original English documentary produced by the National Film Board of Canada (Institutional Program / Special Projects Studio) in partnership with the Vimy Foundation.

RIDE
7:38
D. KRISTIN CATHERWOOD
P. DAVID CHRISTENSEN, JON MONTES
Original English documentary produced by the National Film Board of Canada (English Program / North West Studio) in collaboration with Creative Saskatchewan and the Saskatchewan Filmpool Cooperative.

ROXHAM (VIRTUAL REALITY)
C. MICHEL HUNEAULT
P. HUGUES SWEENEY (NFB), GENEVIÈVE TRÉPANIER (DPT.)
Original bilingual virtual reality production produced by the National Film Board of Canada (French Digital Studio) in collaboration with Le Devoir, the Centre Phi and Dpt. (Canada).

ROXHAM AU CENTRE PHI (INSTALLATION)
C. MICHEL HUNEAULT
P. HUGUES SWEENEY (NFB), GENEVIÈVE TRÉPANIER (DPT.)
Original immersive installation without words produced by the National Film Board of Canada (French Digital Studio) in collaboration with Le Devoir, the Centre Phi and Dpt. (Canada).

SEASON’S GREETINGS 2017
0:55
D. EVA CVIJANOVIĆ
P. JELENA POPOVIĆ
Original English animation produced by the National Film Board of Canada (English Program / Animation Studio).

SHAMAN
5:00
D. ECHO HENO CHE
P. KAT BAULU, ANNETTE CLARKE
Original animation without words produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

SHOP CLASS
8:49
D. HART SNI DER
P. SHIRLEY VERC RUYSS E
Original English animation produced by the National Film Board of Canada (English Program / Pacific and Yukon Studio).
SKIN FOR SKIN
15:02
D. CAROL BEECHER, KEVIN D.A. KURYTNIK
P. CAROL BEECHER (FIFTEEN POUND PINK PRODUCTIONS), DAVID CHRISTENSEN (NFB), BONNIE THOMPSON (NFB)
Original English animation produced by the National Film Board of Canada (English Program / North West Studio) in association with Fifteen Pound Pink Productions (Canada).

SPACE WE HOLD, THE (WEBSITE)
C. PATRICIA LEE
P. ANITA LEE (NFB), PATRICIA LEE (CULT LEADER), DAVID OPPENHEIM (NFB)
Original English interactive website co-produced by Cult Leader (Canada) and the National Film Board of Canada (English Program / Ontario Studio) with the support of the Ontario Media Development Corporation.

SUJET, LE / SUBJECT, THE
10:13
D. PATRICK BOUCHARD
P. JULIE ROY
Original animation without words produced by the National Film Board of Canada (French Program / Animation Studio).

TALKING AT NIGHT
6:49
D. ERIC THIESSEN
P. DAVID CHRISTENSEN, JON MONTES
Original English documentary produced by the National Film Board of Canada (English Program / North West Studio) in collaboration with Creative Saskatchewan and the Saskatchewan Filmpool Cooperative.

TE’KENNONGWERONNE: SALUTATIONS – YVES SIOUI DURAND / TE’SKENNONGWERONNE: GREETINGS – YVES SIOUI DURAND
4:45
D. CARLOS FERRAND
P. MARC BERTRAND, JULIE ROY
Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio).

THREADS / RUBANS
8:46
D. TORILL KOVE
P. LISE FEARNLEY (MIKROFILM AS), MICHAEL FUKUSHIMA (NFB), TONJE SKAR REIERSEN (MIKROFILM AS)
Original animation without words co-produced by Mikrofilm AS (Norway) and the National Film Board of Canada (English Program / Animation Studio) with support from the Norwegian Film Institute, Fritt Ord Foundation and the Audio and Visual Fund.

THREE THOUSAND
14:00
D. ASINNAJAQ
P. KAT BAULU, ANNETTE CLARKE
Original English documentary and experimental film produced by the National Film Board of Canada (English Program / Quebec and Atlantic Studio).

TIDAL TRACES (VIRTUAL REALITY)
4:23
D. NANCY LEE
P. NICHOLAS KLASSEN, ROB MCLAUGHLIN
Original English virtual reality film produced by the National Film Board of Canada (English Digital Studio).

TOUTES CES CHOSE QUE VOUS IGNOREZ / 10 NAKED TRUTHS
2:30
R. LAURA ANTOHI, OLIVIA LAGACÉ, MAUDE PLANTE-HUSARUK
P. HUGUES SWEENEY
Original French documentary produced by the National Film Board of Canada (French Digital Studio).

UNARMED VERSES
85:44
D. CHARLES OFFICER
P. ANITA LEE, LEA MARIN
Original English documentary produced by the National Film Board of Canada (English Program / Ontario Studio).

UNIVERSAL TRUTH, THE
4:53
D. NICOLE LEFAIVRE, JEREMY MENDES
P. ROBERT MCLAUGHLIN, JEREMY MENDES
Original English documentary produced by the National Film Board of Canada (English Digital Studio).

URGENCE DE DIRE, L’ / OVERWHELMING PASSION, AN
4:59
D. CLAUDE GUILMAIN
P. DOMINIC DESJARDINS
Original French documentary produced by the National Film Board of Canada (French Program / Canadian Francophonie Studio).

WALL
79:05
D. CAM CHRISTIANSEN
P. DAVID CHRISTENSEN (NFB), CAM CHRISTIANSEN (ANLANDA), BONNIE THOMPSON (NFB)
Original English animation documentary produced by the National Film Board of Canada (English Program / North West Studio) in association with Anlanda (Canada).
WHO IS THE REAL MARTIN SHORT?

5:58

D. ALEYSA YOUNG
P. ANITA LEE, JUSTINE PIMLOTT

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

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

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

QUEBEC / ANIMATION

CHAMBRE DES FILLES, LA
CLAIRE BROGNEZ

TA MÈRE EST UNE VOLEUSE
MARIE-JOSÉE SAINT-PIERRE

VILLE NEUVE
FÉLIX DUFOUR-LAPERRIÈRE

VISITE, UNE
PARISSA MOHIT

QUEBEC / DOCUMENTARY

C#6261
MI HEE NATHALIE LEMOINE

13, UN LUDODRAME SUR WALTER BENJMIN
CARLOS FERRAND

À CONTRE-MARÉE
CLAUDIA GAMA

À LA RECHERCHE D’ÉTIENNE BRULÉ
FADEL SALEH

CERTAINS DE MES AMIS
CATHERINE MARTIN

CEUX QUI VIENDRONT L’ENTENDRONT
SIMON PLOUFFE

CHRONIQUE DE LA NUIT DE LA POÉSIE 80
JEAN-CLAUDE LABRECQUE, JEAN-PIERRE MASSE

ESPRIT DE CANTINE
NICOLAS PAQUET

EXPO 67: MISSION IMPOSSIBLE
MICHEL BARBEAU, GUIYLAINE MAROIST

FRANÇOIS BARBEAU: CRÉATEUR DE COSTUMES
JEAN BEAUDRY

FRONTIÈRE, LA
FÉLIX LAMARCHE

GRAND ÉQUILIBRE, LE
FRANÇOIS LALIBERTÉ

HOMME DE L’ISLE, L’
BRUNO BOULIANNE

LÀ OÙ JE VIS
SARAH BARIL GAUDET

LETTRES DE MA MÈRE, LES
SERGE GIGUÈRE

LIDA MOSER PHOTOGRAPHE: ODYSSEE EN NOIR EN BLANC
JOYCE BORENSTEIN

MAIN BASSE SUR LA VILLE
MARTIN FRIGON

MAISON DES SYRIENS, LA
NADINE BEAUDET, CHRISTIAN FOURNIER

MME WANG
GIULIANO BOSSA

RUE DE LA VICTOIRE
FRÉDÉRIQUE COURNOYER LESSARD

SKUGGI
RICHARD D. LAVOIE

ZAVEN VS GOLIATH
DOİNA HARAP

QUEBEC / EXPERIMENTAL

BROUILLARD
ALEXANDRE LAROSE

NYCTOPHOBIE
JEAN-FRANÇOIS BOISVENUE

SOUVERAINE COMME L’AMOUR
DAVID K. ROSS
QUEBEC / FICTION
AUDITION, L’
DANY CHIASSON
BALLEST JAZZ
MAXIME ROBIN
CHEVEUX SACRÉS
MARIO MORIN
ÉDOUARD
FRANÇOIS FOURNIER
FIANCÉE, LA
GIOVANNI PRINCIGALLI
FLORIDA-MONTRÉAL
RENAUD LESSARD
LILI EN ANGLE MORT
JULIE PRIEUR
LOST PARADISE LOST
YAN GIROUX
MAISON DE LA GRAND-MÈRE, LA
LUIZA COCORA
NOTRE FAMILLE
TERENCE CHOTARD
NOUVELLE VIE, UNE
STEFAN IVANOV
NUIT DES CHUTES, LA
ARIAINE BILODEAU
PETITES VAGUES, LES
ARIAINE LOUIS-SEIZE PLOUFFE
POW WOW
WILLIAM MAZZOLENI-VALIN
SOUFFLE
ANICK BLANC
VER, LE
CHARLES GRENIER

FILMMAKER ASSISTANCE PROGRAM (FAP)

ANIMATION
DEBUT, THE
ALLEGRA CHIARELLA
FLOOD
AMANDA STRONG
GHOST FOOD
BRACKEN CORLETT
GHOST LIGHT
SEAN BOKENKAMP
KEEWAYDAH
TERRIL CALDER
LAO PO BENG (WIFE CAKE)
SITJI CHOU
MARCO’S ORIENTAL NOODLES
HOWIE SHIA

COMING OF AGE
LAURENCE GREEN
DARE, THE
CHRISTOPHER PORTER
DO I HAVE BOOBS NOW?
MILENA SALAZAR
FROM SEED TO SEED
KATHARINA STIEFFENHOFER
I HEARD THE BIRCH TREE WHISPER
IN THE NIGHT
KENNETH HARVEY
MADE THIS WAY: REDEFINING
MASCULINITY
ELLI RAYNAI
MR. JANE AND FINCH
NGARDY CONTEH GEORGE

MY BOY
SAGE DANIELS
RES-URGENCY
DESIREE WALLACE
UNDER THE HARVEST MOON
ZAHEED MAWANI

INCK
CHRIS GILBERT

ASPHALT: AN ARTHOUSE COMEDY
IN THREE ACTS
ALEC EMERY
BELT, THE
TOBY ANDRIS
BEWARE OF FAULT LINES
AMANDA LO
D-DAY PLUS ONE
LARRY KELLY
PEARLS
SHELLEY THOMPSON
PICK
ALICIA HARRIS
SEAHORSE TRAINER, THE
RICARDO BONISOLI
SUPER ZEE
NATHALIE YOUNGLAI

B
BECKY PARSONS
MIND UNSEEN
HEIDI PHILLIPS
WROUGHT
JOEL PENNER