

# **National Film Board of Canada**

**2007-2008**

**Report on Plans and Priorities**

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Minister of Canadian Heritage  
and Status of Women



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## **SECTION I – OVERVIEW**



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The world in which Canadians live is changing incessantly. Economic frontiers are fading, new technologies are becoming more and more accessible and new ways of highlighting our heritage and culture are emerging. These changes involve new challenges and many new possibilities. The activities of Canadian Heritage Portfolio corporations allow Canadians to seize all the opportunities available to them in culture, heritage and civic participation.

As a member of the Canadian Heritage Portfolio, the National Film Board of Canada (NFB) contributes to the vitality of Canadian culture. Its audiovisual productions reflect our cultural and linguistic diversity and help strengthen the bonds that unite all the members of our society. The NFB also supports new talent as well as artistic and technological innovation and ensures our films are known throughout the country and abroad. Testimony to this is the NFB's 69th Oscars nomination for the animation short *The Danish Poet*.

The vision and goals of the National Film Board of Canada for 2007-2008 are presented in this *Report on Plans and Priorities*. They illustrate the NFB's contribution to a dynamic Canadian culture and to the building of prosperous and creative communities throughout the country.

Beverley J. Oda

Canada

## **1.2 Acting Government Film Commissioner's Message**

Established in 1939 to be the “Eyes of Canada,” the National Film Board has over the years become a forum for Canadians from all parts of the country to debate major issues that interest and concern them, as well as a vehicle for showing the rest of the world an image of Canada that reflects the country's diversity and the full range of Canadian experience.

The NFB's current mandate is to produce films that reflect and explain the cultural and social realities of Canada. The NFB showcases these by supporting and encouraging filmmakers from groups that were not always at the forefront of the film industry, such as young emerging filmmakers, members of diverse cultural and linguistic communities, Aboriginal communities and the disabled. The NFB has opened its doors, giving all communities – from people living on the margins of society in Quebec cities to young Aboriginals from Alberta – the chance to have their voices heard across Canada and around the world.

The digital age and its inherent universality are leading to ever-greater globalization of production and distribution of audiovisual programming, making it more accessible to the public. In this new environment, it is essential that the public interest be well served. Technological progress must make it possible to reach all Canadians and to promote dialogue on issues important to Canadian society. The presence of a public producer and distributor in Canada and its role in achieving that goal have never been as vital as they are today. The proliferation of professional and amateur video content as well as new transmission platforms will radically change the broadcasting landscape in Canada and elsewhere. The NFB is particularly well placed to ensure Canadians have ready access to Canadian voices through innovative, challenging and relevant audiovisual productions that promote and preserve Canadian interests and values at the international level.

Ever since its inception, the NFB has been a wellspring of innovation for the Canadian film industry, maintaining its technological edge and contributing to the industry's international reputation in the documentary and point-of-view animation sectors. The NFB's expertise, particularly in training emerging talent and innovation, has made the organization a sought-after partner in the industry. Initiatives to improve the NFB's productivity in its production and distribution activities will be shared with the private sector to foster the future competitiveness and productivity of Canadian film and television production.

From the first flickering images it made for the big and small screens to its involvement in developing IMAX technology and recent role in digital distribution, the NFB has been guided by the policies of successive governments and by Canadians themselves. Through its challenging, innovative and relevant films, the NFB plays a key role in implementing government priorities by fostering debate on a wide variety of current issues, including the environment, violence in schools and Canada's place in the world. Its expertise in producing and distributing audiovisual works reflecting Canadians' concerns have made the organization a pillar of the government's cultural policy development.

The year 2007-2008 will be a period of transition for the organization's management team and employees. The end of the former Government Film Commissioner's term coincided with the last year of the strategic planning cycle initiated in 2002. In order for the organization to

continue offering a relevant vision of Canada's cultural diversity to Canadians and to the rest of the world, and continue playing an essential and indispensable role in the Canadian film industry, the Board of Trustees, management team, employees and partners will all be pursuing the process of strategic reflection aimed at positioning the NFB favourably and making it possible for the organization to tackle the many challenges presented by today's film industry in Canada and the advent of new technologies and distribution platforms.

Throughout the strategic repositioning process with the future Commissioner at the helm, the NFB will be guided by the principles of good governance and sound management of public funds in order to meet Canadians' expectation in the cultural sector and help them perceive the NFB as a valuable and critical public institution.

I would like to express my deepest gratitude to Jacques Bensimon, Government Film Commissioner and Chairperson of the NFB from 2002 to 2006, for his contribution to the Canadian film industry. His vision and passion for Canadian film and the National Film Board have contributed enormously to the NFB's renewal and expansion over the last five years. Under his guidance, the NFB perceived and responded to major shifts and developments in contemporary Canadian society, becoming a voice that expressed the reality of Canadians across the country and around the world.



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



### **1.3 Management Representation Statement**

I submit for tabling in Parliament, the 2007-2008 Report on Plans and Priorities (RPP) for the National Film Board of Canada

This document has been prepared based on the reporting principles contained in *Guide for the Preparation of Part III of the 2007-2008 Estimates: Reports on Plans and Priorities and Departmental Performance Reports*:

- It adheres to the specific reporting requirements outlined in the Treasury Board Secretariat guidance;
- It is based on the department's Strategic Outcome(s) and Program Activity Architecture that were approved by the Treasury Board;
- It presents consistent, comprehensive, balanced and reliable information;
- It provides a basis of accountability for the results achieved with the resources and authorities entrusted to it and;
- It reports finances based on approved planned spending numbers from the Treasury Board Secretariat.



Maryse Charbonneau  
Director, Administration

## 1.4 NFB Overview

### Summary Information

The National Film Board is a public production and distribution organization with an extensive film collection, a conservation laboratory, and postproduction and research and development facilities. As the living memory of Canadians, the NFB has its face turned firmly to the future and to the world. It is paving the way for new talent, promotes artistic and technological innovation, forges national and international partnerships and plays an active role in producing content that engenders debate on current issues important to Canadian society.

**Mandate** – As a cultural agency accountable to Parliament, the National Film Board of Canada’s mandate, as set forth in the National Film Act, 1950, 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 the results available to film producers;*
- *to advise the Governor in Council in connection with film activities; and,*
- *to discharge such other duties relating to film activity as the Governor in Council may direct the Board to undertake.”*

**Mission** – *“to produce and distribute distinctive, culturally diverse, challenging and relevant audiovisual works that provide Canada and the world a unique Canadian perspective.”*

**Vision** – In its 2002-2006 Strategic Plan, the NFB established the following vision: *The NFB is recognized as being indispensable to all Canadians as the world-renowned public producer and distributor of audiovisual works that are **socially relevant** and **innovative**.*

### Offices

In addition to its Head Office in Ottawa and its Operational Headquarters, the NFB maintains production facilities in Vancouver, Edmonton, Winnipeg, Toronto, Montreal, Moncton and Halifax, a production office in Quebec City and two viewing centres, one in Montreal and the other in Toronto.

### Benefits to Canadians and to the World

In *Canada’s Performance 2006*, the Government of Canada reported that *“Canadians value a strong Canadian culture and call on the government to ensure that, despite our small market and vast geography, conditions exist in which Canadian culture can take root. Canadians want to have Canadian choices that reflect Canadian creativity and talent, linguistic duality, multicultural diversity, and the special place of Aboriginal peoples within Canadian society.”*<sup>1</sup> The NFB is one of the best instruments the Government of Canada has to meet Canadians’

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<sup>1</sup> Treasury Board, *Canada’s Performance 2006: The Government of Canada’s Contribution*, Ottawa, 2006, p.41

expectations. The NFB produces – in both official languages – Canadian audiovisual content on social issues of concern to communities across Canada. National Film Board audiovisual productions made by members of cultural, linguistic and Aboriginal communities from all parts of Canada showcase many promising talents among emerging filmmakers, and portray an authentically Canadian point of view recognized both here and abroad.

Since its inception, the NFB has played a leading role in the Canadian and international audiovisual industries. Today, the Canadian film industry is vibrant and recognized for its excellence worldwide, largely because of the NFB’s major contribution to animation and documentary film. The NFB is an outstanding force for creative excellence, fostering the exploration of major contemporary social issues and supporting strong, diversified point-of-view films.

Through the application of new audiovisual technologies, the NFB has developed a variety of traditional and virtual distribution networks that make its productions and its extensive film collection – the collective memory of Canada – even more accessible to Canadians in every province.

#### **Financial Resources**

<b>2007-2008</b>	<b>2008-2009</b>	<b>2009-2010</b>
67,276	64,988	64,988

#### **Human Resources**

<b>2007-2008</b>	<b>2008-2009</b>	<b>2009-2010</b>
498	498	498

## NFB Priorities

#	Name	Type
1	Maintain overall programming slate of distinctive, challenging and relevant audiovisual works with a special emphasis on strengthening feature documentary production and developing a consistent approach to making short films.	Mandatory
2	Strengthen the NFB's ability to identify and to work with leading talent, championing emerging filmmakers and members from diverse communities (ethnocultural, linguistic, regional and Aboriginal) and encouraging regional diversity.	Mandatory
3	Encourage partnerships through co-productions and maintain the development of international co-productions.	Mandatory
4	Strengthen innovation in content, form and technology.	Mandatory
5	Contribute to the overall competitiveness and productivity of the Canadian Film industry	Mandatory
6	Strengthen NFB distribution networks and optimize NFB revenues.	Mandatory
7	Enhance the conservation of the NFB collection in new emerging digital formats and increase its equitable access across Canada.	Mandatory
8	Maintain, promote and enhance R&D initiatives to reposition the NFB as a leader in the Canadian film industry, along with its partners.	Mandatory
9	Enhance accountability, business practices and information systems.	Mandatory
10	Strengthen accountability, risk management, resources management and governance in the public sector.	Mandatory

## Link to the Government of Canada Outcome areas

The National Film Board of Canada is a cultural agency reporting to the Department of Canadian Heritage. It supports the Department in its mission to make Canada an exciting, cohesive place where all Canadians can take part in the country's cultural and social life. The NFB contributes directly to the Department's two strategic outcomes<sup>2</sup>:

- Canadians achieve diverse cultural experiences and share them with one another and the world;
- Canadians live in a society open to everyone, based on inter-cultural understanding and citizen participation.

These two strategic outcomes are in their turn linked with Government of Canada objectives that are designed to strengthen Canada's social foundations. Canada is an inclusive society, fostering linguistic duality and diversity as well as a dynamic Canadian culture and heritage. In its

<sup>2</sup> Canadian Heritage, *Report on Plans and Priorities*, Ottawa, 2006, p. 12

response to the Standing Committee on Canadian Heritage report, the Government of Canada confirmed the NFB's role as an essential component of its cultural strategy, stating that "the NFB has been a key agency for the production and distribution of films and other audiovisual works that reflect the cultural and social realities of Canada."<sup>3</sup>

### **Alignment with Government Priorities**

Through the Department of Canadian Heritage, the NFB contributes directly to the achievement of federal government priorities announced in the April 2006 Speech from the Throne and reiterated in the federal Budget and recent 2006 Economic and Fiscal Update. Through its social mandate and by means of its original film productions, the NFB in its role as a cultural organization assists the federal government in achieving the following priorities in innovative ways:

- a. Managing the environment: The Government will take measures to achieve tangible improvements in Canada's environment, including reductions in air pollution and greenhouse gas emissions and protecting Canadian from the consequences of climate change.

The NFB is aware that the environment and sustainable development are of greater concern to Canadians than ever. Thus, the organization produces audiovisual works that nourish discussion and debate on those issues. In addition to films on environment-based themes already made or currently in production, such as *Manufactured Landscape* and *The Refugees of the Blue Planet*, the NFB is currently working on a proposal for a vast multi-platform project that will showcase environment-friendly technologies developed by Canadian researchers and encourage Canadians to take tangible action to improve the environment.

- b. Tackling crime: The government will take measures to prevent criminal behaviour and will work with the provinces and territories to help communities, provide hope and opportunity for Canada's youth, and end the cycle of violence that can lead to broken communities and broken lives.

The NFB produces, in both official languages, Canadian audiovisual content on social issues of concern to communities across Canada interested, among other things, in discovering the causes of violence in or society. Moreover, initiatives like Wapikoni Mobile and Vidéo Paradiso successfully encourage young people to participate and give them the means to express themselves and share their experiences in original ways.

<p><b>Vidéo Paradiso</b>: The Vidéo Paradiso program, to which the NFB contributes, is a mobile training and audiovisual studio for young people living on the margins of society in Montreal and Quebec. While learning about the art of filmmaking, the young artists record their innermost feelings and experiences, breaking the silence and making their voices heard.</p>
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<sup>3</sup> Canadian Heritage, *Reinforcing Our Cultural Sovereignty—Setting Priorities for the Canadian Broadcasting System*, Ottawa, 2005, p.18

- c. Canada – strong, united, independent and free: The Government will work to advance common values and interests. More broadly, the Government is committed to supporting Canada’s core values of freedom, democracy, the rule of law and human rights around the world.

The NFB produces innovative and challenging films that convey Canadian values in the country and around the world. Whether the film is a documentary on UN peace missions involving Canada, such as *The Peacekeepers*, or an animated short on conflict resolution, the NFB is the ideal instrument for conveying Canada’s core values.

- d. Immigrants and Aboriginal people: The Government will seek to improve opportunity for all Canadians, including Aboriginal peoples and new immigrants.

The NFB plays a unique role in producing and distributing audiovisual works by members of these ethnocultural and Aboriginal communities. A number of NFB initiatives have also been established specifically with the aim of reaching members of Aboriginal and ethnocultural communities.

**NFB programs targeting Aboriginal communities:** *Wapikoni Mobile* is a mobile film production studio, created by Manon Barbeau and supported by the NFB, that seeks out young Aboriginal people in their own communities; initiating them into the techniques of filmmaking and helping them produce their first films and sound clips.

*First Stories* is aimed at developing Aboriginal people’s talents and expertise in the areas of film and television production. Through this initiative, young Aboriginal filmmakers in Manitoba, Saskatchewan, Alberta and the North have an opportunity to attend a series of intensive seminars, at the end of which they are invited to submit proposals for short films on social issues.

### NFB Priorities in Relation to Program Activity Architecture

<b>Strategic outcome:</b> produce and make available relevant, ambitious and innovative audiovisual works that offer Canadians a deeper understanding of Canada and the world.					
<b>Activity</b>	<b>Expected Results</b>	<b>Planned spending</b>			<b>Contributes to the following priority</b>
		<b>2007-2008</b>	<b>2008-2009</b>	<b>2009-2010</b>	
<b>Production of Audiovisual Works</b>	85% of programming involving social issues	47,572	47,172	47,172	Priority 1
	Programming with the focus on point-of-view documentaries, animation, alternative fiction and new media				Priority 1
	Accessibility of NFB movies across Canada				Priority 1, 6 & 7
	Projects innovative in content, form and broadcasting mode, with flexibility for experimentation				Priority 1 & 4
	Number of national and international co-productions maintained				Priority 3
	Number of productions realised by new talent maintained				Priority 2
	Ongoing promotion and development of new talent				Priority 2

Activity	Expected Results	Planned spending			Contributes to the following priority
		2007-2008	2008-2009	2009-2010	
<b>Distribution of Audiovisual Works</b>	<p>Access to Canadian and international audiences</p> <p>Optimized revenue in contribution to the Canadian film and television industry financial health</p> <p>Acquisition of more productions that complement the NFB catalogue</p>	2,416	2,398	2,398	<p>Priority 6 &amp; 7</p> <p>Priority 6</p> <p>Priority 6</p>



Activity	Expected Results	Planned spending			Contributes to the following priority
		2007-2008	2008-2009	2009-2010	
<b>Accessibility and Outreach</b>	<p>Improved access to the NFB collection through its various activities and offerings, particularly the mediatheques and other resources;</p> <p>Continued digitization of the NFB collection</p> <p>Better citizen participation through public screenings and other appropriate means</p> <p>Improved recognition of the NFB brand on television, in festivals and schools, during industry activities and with the federal government</p> <p>Strong presence of NFB productions in Canada's community and educational distribution networks</p>	13,628	11,768	11,768	<p>Priority 7</p> <p>Priority 7</p> <p>Priority 6 &amp; 7</p> <p>Priority 6 &amp; 7</p> <p>Priority 6 &amp; 7</p>

Activity	Expected Results	Planned spending			Contributes to the following priority
		2006-2007	2007-2008	2008-2009	
<b>Research and Advisory Services</b>	Appreciable research and development efforts on techniques and technology in the audiovisual field  The NFB as an enduring benchmark in filmmaking	3,660	3,650	3,650	Priority 8  Priority 8
	<b>TOTAL</b>	<b>67,276</b>	<b>64,988</b>	<b>64,988</b>	

# **NFB Plans and Priorities**

## **The Planning Environment**

Salient features of the external business environment for this strategic planning period are the government's high expectations for good governance, a film industry in full transition – primarily because of new production technologies and distribution platforms – and a review of the NFB's partnership agreements.

Within the organization, the planning cycle will be profoundly affected by a variety of factors, including completion of the restructuring process, the future appointment of a new Government Film Commissioner and the NFB's strategic repositioning.

## **External Business Environment**

### **Government Expectations**

The NFB reports to the Department of Canadian Heritage, which is responsible for administering the *Film Act* that governs NFB operations. The Canadian cultural organization is funded primarily through Parliamentary appropriations and revenue from the sale of films and other products.

Canada's government was elected on a platform of good governance of federal institutions and restoration of accountability. In the *Federal Accountability Act*, it puts forward specific measures to increase accountability, transparency and oversight of government activities. In addition, the Management Accountability Framework sets out all expectations for managing the Public Service in today's world to ensure superior organizational performance.

At the NFB, analysis and compliance with the government's sound management requirements are ongoing processes as well as organizational priorities. The NFB's business practices foster good governance and accountability, and help forge a bond of confidence with Canadians. The organization ensures that all activities comply with or exceed the highest standards in these areas. The principles of sound public management and accountability established by the government will guide future discussions by the Board of Trustees and Management Committee during the organization's upcoming strategic repositioning process.

## **Canada's Film and Television Production Industry**

According to the data in *Profile 2006*<sup>4</sup>, the Canadian film and television industry slowed down over the past two years after experiencing strong growth at the start of 2000. In 2004-2005, Canadian film production was down \$116 million, or 31%, compared to the previous year, partly

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<sup>4</sup> Nordicity Group Ltd., *Profile 2006: An Economic Report on the Canadian Film and Television Production Industry* Ottawa, February 2006, p.18

due to a reduction in the number of official co-productions, which dropped by 39% in 2004. Partnerships involving feature films were particularly hard hit. This has had an impact on job creation in the audiovisual production industry, which declined by 11% in a single year. Real GDP in the film and video industries was also affected, dropping to 3.7% in 2004 after growing at an average annual rate of 5.0% between 1998 and 2004.

The export value<sup>5</sup> of film and television production in Canada was 1.76 billion in 2004/2005 – a decrease of 24% from the previous year. This decrease was mostly driven by a 23% drop in foreign location production in Canada. The indigenous film industry has also done less well than last year, with the export value of Canadian film production falling by 72% to \$31 million.

As the figures show, the Canadian film industry is facing a variety of significant issues that could have longer-term repercussions on its outlook for growth. Production costs have been increasing constantly for the past ten years, not only because of inflationary factors but also because of the higher cost of acquiring underlying rights. With market fragmentation, international pre-sales and foreign investment in Canada's film and audiovisual industry are dropping, depriving producers of substantial sources of revenue. As a result, government programs that fund audiovisual productions are becoming more important. The industry's profit margins currently hover around 1.6%, less than half the Canadian industry average.

The above factors will not only affect private-sector producers but also have an impact on NFB operations throughout the planning period covered in this report.

## **The Documentary Environment in Canada**

The documentary is the film genre that has made Canada's international reputation ever since direct cinema came into being in the early 1960s. The many prizes garnered throughout the world for NFB films and by independent filmmakers and producers confirm the international community's recognition of Canadian documentaries and contribute to the country's prominence.

In Canada, documentary production, financing and distribution are all subject to significant pressures, as they are in other parts of the world. And in spite of its restored popularity, particularly in theatres after the success of feature-length documentaries like *Super Size Me* and *The Corporation*, the documentary genre accounted for only 17% of CAVCO-certified productions (\$293 million), a 13% decline over the previous year.<sup>6</sup>

Even before the global success of documentaries like *Fahrenheit 9/11* and *March of the Emperor*, the NFB had for a number of years been moving into strong auteur films that could compete with feature dramas at the box office. At present, the NFB averages about a dozen feature-length documentaries a year.

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<sup>5</sup> Export value includes foreign presales and distribution advances for all CAVCO certified projects; estimates of presales and distribution advances for non-CAVCO certified productions; and foreign location shooting in Canada.

<sup>6</sup> *Ibid*, p. 20

As pointed out in the last report of the Standing Committee of Canadian Heritage, which examined the film industry, new avenues are emerging for documentary films, particularly “Canadian [long-length] documentary films [that] have achieved a high level of success both within Canada and internationally, and have long been a strength of the Canadian film industry.”<sup>7</sup> Sources of funding for feature-length documentaries are limited, however, making them difficult to produce. A very few private-sector distributors remain key stakeholders in documentary distribution, though they tend to focus on entertainment series and documentaries.

In this environment, the NFB plays a unique and essential role in documentary distribution, among other things by distributing the films it produces and co-produces with or acquires from private-sector producers. For the industry, the NFB provides a unique brand of expertise that combines creativity and technological innovation. Point-of view documentaries are an operational priority at the NFB, because Canadians want to see films that help them gain a better understanding of the issues that affect them. NFB documentaries are important in encouraging a process of reflection among Canadians and among stakeholders in the political, economic and social arenas.

### **High-Definition Revolution**

For several years, broadcasters in Canada and elsewhere have been making the transition to high-definition (HD). The landscape is shifting very quickly, and in a few years, standard-definition (SD) and analog distribution will be outdated. It is therefore crucial for Canadians to have access to Canadian content in HD. Production companies in both the United States and European Union (EU) are preparing for the shift to HD to meet broadcasters’ demands.

A number of broadcasters are planning to gradually eliminate analog transmission, and are broadcasting more and more content in HD. In the years to come, all their programming should be in HD. To regulate the industry, the US Senate passed a budget motion asking traditional television stations to stop analog broadcasting over the airwaves by February 17, 2009. In the EU, individual member states are selecting switch-off dates for analog terrestrial broadcasting; many have chosen 2010 as a switch-off date, while six have chosen 2012. In the United Kingdom, analog service will begin to be switched off in 2008, with all analog service discontinued by 2012<sup>8</sup>. As a public producer, the NFB must be thoroughly prepared by the time a deadline is established for Canada. Since the production cycle takes about eighteen months, the NFB must be producing all documentaries and animated films in HD by 2008-2009 to be ready by 2009-2010.

### **Proliferation of platforms**

Digitization will make it possible for Canadians to watch films and television shows on the platform of their choice – DVD, digital music player, mobile video player, webcasts and other means – regardless of where they are. Yet even though the digital revolution provides a wealth of extraordinary opportunities for producers and distributors, it also brings enormous problems with

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<sup>7</sup> Report of the Standing Committee on Canadian Heritage, *Scripts, Screens and Audiences: A New Feature Film Policy for the 21st Century*, Ottawa, November 2005, p. 88.

<sup>8</sup> Garry Sears, William Murray and Deborah Drisdell, *Status of Digital Production in Canada*, 2006, p. 9.

it. The NFB has been preparing for a number of years, creating partnerships and conducting research on image quality, innovative modes of transfer, accessibility and broadcasting in order to make the shift to digital technology.

Over the next few years, the NFB will face many challenges rooted in the proliferation of digital formats. HD will become the unchallenged standard for shooting, broadcasting and distribution in Canadian and internationally. Without HD production and distribution capacity on multiple platforms, the NFB could jeopardize its distribution activities and its revenues could drop precipitously.

New digital technologies make it possible for consumers to generate audiovisual material themselves and exchange it with peers through interactive distribution networks. The transition to digital formats is creating new operating platforms that are redefining the audiovisual landscape and fragmenting audiences. Without Canadian options in both French and English, future generations will turn increasingly to media that convey US culture and points of view.

The NFB must quickly adjust its production chain, distribution strategies and collection management methods to meet its program objectives and maintain its leadership role among its partners and Canadians generally. Costs, however, are important both to the independent industry and to the organization. The transition represents a considerable challenge.

## **Copyright**

The increase in copyright purchase costs and rise in copyright protection insurance premiums are having a predominant impact on documentary production in Canada. In a survey among members of the Documentary Organisation of Canada (DOC), 85% of respondents indicated that higher copyright costs were doing them more harm than good, particularly because of the increased costs they engender and the limits on utilization of audiovisual archive holdings.<sup>9</sup>

As a public producer, the NFB must ensure it has the rights to its films so that Canadians can enjoy them as long as possible. Higher rights purchasing costs have direct repercussions on production costs and costs engendered by ensuring continued access to the NFB collection. This is a considerable challenge for the organization.

To reduce the impact on its financial resources, the NFB has established a minimum rights purchasing strategy. The Film Board also receives assistance under the Memory Fund to renew its rights to a number of heritage titles. Nonetheless, additional funding may still be needed to keep the NFB's film heritage accessible to Canadians.

After making a substantial portion of its collection – over 3,500 titles so far – accessible on DVD, the NFB plans to continue developing its digitization tools to ensure that its productions are accessible in formats that meet client expectations. To achieve that goal, in December 2006 the NFB negotiated and signed two agreements, one with the English-language Alliance of

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<sup>9</sup> Kirwan Cox, *Censorship by Copyright: Report of the DOC Copyright Survey*, Rigaud, 2005

Canadian Cinema, Television and Radio Artists (ACTRA) and one with the French-language Société des Auteurs de Radio, Télévision et Cinéma (SARTEC), on rights to digital distribution of NFB films over the Internet.

## **Partnerships**

Strategic partnerships are essential to the achievement of the NFB's mandate and mission. The organization seeks to forge partnerships with Canadian private-sectors producers and distributors as well as public broadcasters to co-produce, broadcast and distribute NFB films. Internationally, the National Film Board has formed alliances to maximize potential synergies and boost sales and revenue. For example, the NFB and the Brazilian Audiovisual Secretariat recently signed an agreement on the development of e-cinema and of co-production, distribution, network development and training, as well as R&D projects. The NFB has also signed a Memorandum of Agreement with the Media Development Authority of Singapore, under which the NFB and MDA will co-operate on a series of co-production, education and training projects, as well as technological development projects.

In 2005-2006 one-third of NFB productions were made possible by co-productions involving Canadian private- and public-sector partners. By focusing on its ability to innovate and add value on the production side as well as the training and broadcasting side, the NFB has strengthened its ties with Canadian private-sector producers. The organization also wants to enhance the public sector's international presence to take advantage of market globalization and raise its profile internationally and within the Canadian industry.

In addition to its substantial sales in the educational sector, the NFB promotes co-operation with educators, research and educational institutions, and libraries. An entire network of partner libraries is already in place. It also provides educational materials, organizes workshops at numerous annual regional and provincial teachers' conferences, and arranges training activities for university instructors.

During the planning period, the NFB will conduct a careful study of its existing partners, including libraries and existing distributors. Each of them will be assessed in the light of future strategic directions the organization will establish once the strategic planning process is completed. After the study, the NFB will be in a position to assess which of the partnerships will help it best fulfil its mandate and which need to be modified to serve the NFB's needs more effectively and meet its partners' expectations.

## **Internal Business Environment**

As a public producer and distributor of documentaries and animated films, the NFB fosters cultural diversity, encourages Aboriginal communities, promotes official languages and advances citizen participation. With seven production centres across the country, the NFB reflects Canada's diversity and succeeds in reaching Canadians in all provinces and territories as well as people around the world.

## **Term of Government Film Commissioner and Chairperson of the NFB Ended**

On December 18, 2006, Jacques Bensimon completed his term at the helm of the NFB. A selection committee was established within the Board of Trustees, charged with recommending to the Minister of Canadian Heritage a candidate well equipped to lead the NFB in taking up the many challenges the organization will encounter over the next planning cycle. During the selection process, Claude Joli-Cœur, Director of Business Affairs and Legal Services, will take on the Commissioner's duties in an acting capacity until the new Commissioner takes office. At the December 2006 Board of Trustees meeting, members asked the Management Committee to assess the results accomplished during the planning period and to consolidate the many changes made at the NFB in recent years.

## **End of 2002-2006 Strategic Plan**

The year 2006-2007 marked not only the end of Jacques Bensimon's term but also the last year of the 2002-2006 Strategic Plan. Over the past five years, all NFB activities have been aimed at repositioning the organization as an essential partner in an ever-changing national and international film environment. On the Board of Trustees' recommendation, the Management Committee will take on the task of producing the NFB's Strategic Plan once the next Commissioner is appointed.

With the NFB in the midst of a full-fledged period of transition, efficient and effective management that fosters accountability in the administration of public funds remains the principle that guides all the organization's decisions. The NFB's new priorities will have to set a clear path that will help the organization remain relevant in Canada's broader production and distribution landscape, in the areas of both artistic achievement and technological excellence.

## **Restructuring at Marketing and Communications Branch Finalized**

The process to establish the new Marketing and Communications Branch was completed in the fall of 2006. The Branch is responsible for ensuring consistency in communications and marketing activities by maintaining a comprehensive overview of all projects. Over 2007-2008, Marketing and Communications will work hand-in-hand with other NFB branches to finalize the process that will make it possible to co-ordinate theory and practice in communications and marketing through a consistent and concerted approach.



**SECTION II – ANALYSIS OF PROGRAM ACTIVITIES BY  
STRATEGIC OUTCOME**

## 2.1 Detailed Analysis of Program Activities

<b>Planned Spending for Program Activities, by Strategic Outcome</b>				
(\$ thousands)	Forecast spending	Planned spending	Planned spending	Planned spending
	2006-2007	2007-2008	2008-2009	2009-2010
Production of Audiovisual Works	50,805	47,572	47,172	47,172
Distribution of Audiovisual Works	2,387	2,416	2,398	2,398
Accessibility and Outreach	14,258	13,628	11,768	11,768
Research and Advisory Services	3,649	3,660	3,650	3,650
<b>Total Main Estimates</b>	<b>71,099</b>	<b>67,276</b>	<b>64,988</b>	<b>64,988</b>

## 2.2 Program Activity: Production of Audiovisual Works

As she read the Speech from the Throne on April 4, 2006, Her Excellency the Right Honourable Michaëlle Jean, Governor General of Canada, said that creative expression is extremely important to the health of a democratic society. She also stated that Canada's linguistic duality is a tremendous asset for the country. In support of this, the NFB contributes through its productions to showcasing Canadian creativity and diversity both in Canada and abroad.

### Financial resources:

2007-2008	2008-2009	2009-2010
47,572	47,172	47,172

### Human resources:

2007-2008	2008-2009	2009-2010
273	273	273

## Priorities

To achieve the above outcomes, the NFB has established the following priorities for the three-year planning period.

- a) **Maintain overall programming slate of distinctive, challenging and relevant audiovisual works with a special emphasis on strengthening feature documentary production and developing a consistent approach to making short films.**
- b) **Strengthen the NFB's ability to identify and to work with leading talent, championing emerging filmmakers and members from diverse communities (ethnocultural, linguistic, regional and Aboriginal).**
- c) **Support the Canadian Film industry through co-production partnerships and the development of international co-productions.**
- d) **Strengthen innovation in content, form and technology.**
- e) **Contribute to the overall competitiveness and productivity of the Canadian Film industry**

## Plan

- a) **Maintain overall programming slate of distinctive, challenging and relevant audiovisual works with a special emphasis on strengthening feature documentary production and developing a consistent approach to making short films.** (priority to be applied against the sub-activities *production, marketing, and technical services* of the NFB's PAA)

The NFB is a unique forum for creative achievement that promotes and values community participation and encourages communities to make their voices heard. With its focus on auteur documentaries and animated films, the NFB turns the lens on major contemporary social issues and supports strong, diversified point-of-view films. The organization provides a uniquely Canadian perspective recognized across Canada and around the world, thereby playing a pivotal role in the Canadian film and television industry.

To make relevant and engaged films, the NFB seeks inspiration among the ethnocultural groups, the Aboriginal people and Official Language Minority Communities that make up Canada. The NFB is committed to establish stronger links with various communities and participates in different initiatives aiming at making the NFB aware of the needs of various ethnocultural groups. In its programming, the NFB also looks in part to reach deeper into communities by encouraging filmmakers in those community members and assisting them in making films that can bring about change and spark discussion and debate.

Since its inception, the NFB has contributed to creating a Canadian film environment where a variety of film genres and formats can flourish and achieve their full potential. As the NFB maintained before the Standing Committee on Canadian Heritage, financial support for feature documentaries is crucial. The NFB is positioning itself strategically to foster a more effective structure, as well as sufficient resources, for feature documentaries. It has already produced

feature documentaries such as *À force de rêves*, *The Dark Side of the White Lady*, *The Last Trapper* and *Silent Messengers*. The NFB will continue to produce feature documentaries during the planning period covered in this report.

The NFB is also no stranger to the short film environment, and its animated films have been acclaimed by peers and the public for many years, including a recent nomination at the 79<sup>th</sup> Academy Awards in the short film (animated) category for *The Danish Poet*. The Film Board is dedicated to promoting the short film in Canada and increasing its investments to encourage emerging filmmakers. The NFB has begun a complete re-think of the direction it wants to take with short film over the years to come, and announced the re-design of our Web site in order to make it a prime point of reference for all lovers of short film.

Furthermore, in order to boost short films on the international scene, the NFB has set up a partnership with the Short Film Corner at Cannes, with which we are organizing a wide-ranging international short film competition. This partnership has just been renewed for 2007-2008.

**b) Strengthen the NFB's ability to identify and to work with leading talent, championing emerging filmmakers and members from diverse communities (ethnocultural, linguistic, regional and Aboriginal).** (priority to be applied against the sub-activities *production, marketing and filmmaker support* of the NFB's PAA)

The NFB is an incubator of talent and innovation for young filmmakers in Canada. NFB programs foster a fertile learning environment in which mentoring plays an important role. The NFB finds and nurtures talent, strengthening filmmaking in Canada and enabling experimentation, creativity and innovation.

Through its training program, such as Reel Diversity, Northern Sights and Momentum, the NFB discovers and nurtures new talent. Last year, almost half of all NFB productions and co-productions were made by emerging filmmakers.

As in previous years, the NFB would like to support filmmakers in minority-language regions. To that end, the NFB will continue to work with the Department of Canadian Heritage to maintain the Interdepartmental Partnership with the Official-Language Communities (IPOLC). In conjunction with Canadian Heritage, the NFB promotes the renewal of such programs, and with the Department's support will continue developing programs that meet IPOLC initiative objectives.

Through the Aboriginal Filmmaking Program (AFP), its mentorship efforts, career development programs and support for emerging filmmakers, as well as

**Many NFB programs are in place to support promising emerging talent and promote professional development:**

Reel Diversity is a competition open to emerging filmmakers from ethnocultural communities. Three promising filmmakers are given a chance to direct their own NFB documentary, which is then broadcast on *The Lens*, a CBC Newsworld program.

The Hothouse initiative gives young animators the opportunity to enjoy twelve weeks of mentoring to make a film.

Momentum helps young filmmakers gain broader expertise in research, scriptwriting and directing through a series of workshops and mentoring. They are given the chance to explore innovative production methods to make films that meet industry standards. The films air on CBC Newsworld.

Wapikoni Mobile, a film production studio on wheels, is the brainchild of filmmaker Manon Barbeau. With the NFB's support, the studio travels to Aboriginal communities to meet young people on their own ground, initiating them into the techniques of production and giving them the opportunity to make their first films or sound clips.

First Stories, a partnership initiative with the CBC, is aimed at developing Aboriginal people's talents and expertise in the areas of film and television production. Through this initiative, young Aboriginal filmmakers in Manitoba, Saskatchewan, Alberta and the North attend a series of intensive seminars, at the end of which they are invited to submit proposals for short films on social issues.

through the encouragement and development of talent and stories from specific culturally diverse communities and Aboriginal groups, the NFB will maintain and enhance its commitment to producing audiovisual works made by Canadians of all communities and reflecting issues important to us.

The NFB plays an invaluable role in the development of the next generation of filmmakers and in the creative renewal of established talent. The NFB is one of the few organizations to bridge the gap between student filmmaking and craft apprenticeship, and professional filmmaking. The **Filmmakers Assistance Program (FAP)** and the **Aide au cinéma indépendant canadien (ACIC)** are mainstays of the tradition; both are programs that nurture talent by providing financial assistance for technical services to documentary, animation and short drama filmmakers, many of whom are emerging.

Over the next few years, the NFB would like to establish partnerships with the major film education institutions in Canada, so that emerging filmmakers can take advantage of the specialized knowledge NFB professionals have to offer. The framework agreement the NFB has signed with INIS and UQAM will serve as a model. Under the agreement, the NFB will provide postproduction services and professional development courses for students in the INIS documentary program and at the UQAM École des médias.

**c) Support the Canadian Film industry through co-production partnerships and the development of international co-productions.** (priority to be applied against the sub-activity *production* of the NFB's PAA)

The NFB will continue to secure its place as a partner in Canada's independent film and television industry by assiduously initiating co-productions. Through co-productions, the NFB can not only share its creative and technical expertise, but also support the film industry by contributing to its financing, sharing risks and opening up new business opportunities for its partners. Co-operation of that kind contributes to the film industry's continuing soundness.

In 2005-2006, 51 co-productions were initiated between the NFB and its partners in Canada and abroad. 47% of the NFB's output consisted of co-productions with national and international players. In addition to welcoming new projects put forward by its partners, the NFB itself initiates co-production projects that enable it to share its creativity and technical expertise.

In the upcoming planning period, the NFB would like to continue working with international partners. Co-productions and international agreements create an environment conducive to producing significant documentaries and animation, which in their turn foster creativity and attract broader audiences. The co-productions tackle global issues of concern to Canadians as well as problems affecting audiences in all parts of the world from a Canadian perspective, and are instrumental in exporting Canadian values.

**d) Strengthen innovation in content, form and technology.** (priority to be applied against the sub-activities *production, marketing and technical services* of the NFB's PAA)

The NFB is in the vanguard when it comes to creativity, innovation and experimentation in content and form. The National Film Board of Canada supports distinctive audiovisual projects

that provide the world with daring and relevant media content. Since its founding the NFB has created an impressive catalogue of over 12,000 films and won over 4,500 awards - including 11 Oscars®. The NFB is world renowned for its technological innovations in animated and documentary filmmaking, and is a leader in content for new platforms. In 2007-2008, the organization plans to focus on research and development, particularly in broadcasting and distribution. Through its Innovation and Technical Resources Branch, the NFB intends to be at the leading edge of new filmmaking technologies, and is planning to invest in HD and digital postproduction. In order to develop new technological applications, Innovation and Technical Resources will work with the private sector and public research institutions, including universities and their associated research centres.

To strengthen its role as an incubator of talent and innovation, the NFB will maintain its commitment to provide mentorship that help promote filmmaking and ensure the transfer of skills and knowledge in a wide variety of ways. In addition to strengthening innovation, these activities also contribute to achieving the goals of supporting Canadian filmmakers, and making the NFB the benchmark in documentary and animation filmmaking.

**e) Contribute to the overall competitiveness and productivity of the Canadian Film industry.** (priority to be applied against the sub-activities *production* and *technical services* of the NFB's PAA)

In choosing competitiveness as the theme for its 2006 Pre-Budget Consultations, the Government of Canada underscored the importance of productivity to Canada's economic growth and to the well-being of Canadians. Even though the cultural industry is not necessarily associated with a country's overall productivity, a study by the Canada West Foundation showed that, in the opinion of international analysts, the vitality of a country's cultural industry contributes to attracting and retaining skilled workers, and therefore plays a role in the development of a strong, viable and internationally competitive economy. "*Arts and culture, an often overlooked aspect of Canadian life, may in fact be a tool to enhance our competitiveness, build our economy, and make our cities better places in which to live.*"<sup>10</sup> In its letter dated April 18, 2006 to the Government of Canada's Minister of Finance, the Canadian Film and Television Production Association (CFTPA) underscores the importance of improving productivity in the film industry and promoting greater organizational capacity.

Since its inception, the NFB has set itself apart through its unshakeable commitment to excellence and innovation. The NFB's strength lies in its capacity to combine technological innovation and the creative process; it is a living, interactive laboratory that brings together creative artists and Canadian and international partners, and the fruits of its research are put to good use by many stakeholders in the Canadian private sector. Over the last few years, the NFB has transformed its technical services sector into an innovation centre. Its experts have become associated with industry leaders – such as Algolith and CITÉ – in Canada and abroad. The work they have accomplished has contributed to promoting a variety of filmmaking techniques that improve both efficiency and effectiveness in the film production process.

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<sup>10</sup> Canada West Foundation, *Culture and Economic Competitiveness: An Emerging Role for the Arts in Canada*, March 2002, p.2

Productivity is inextricably linked to a country's knowledge economy. The NFB contributes to the Canadian film industry's overall competitiveness by providing professional development and retraining programs for emerging filmmakers and industry artisans. It also works with young filmmakers, teaching them new ways of expressing their art through digital forms. These initiatives help emerging filmmakers improve their skills, help the organization discover new talent, contribute to the creation of an authentically Canadian film and television industry, and foster experimentation and innovation in digital production. By helping tomorrow's artists and artisans acquire the skills they need to work in a digital filmmaking environment, the NFB contributes to maintaining the global competitiveness of Canada's labour force.

The NFB has also instigated, or is about to instigate, a series of initiatives to improve efficiency within the organization. The experience the NFB acquires in its efforts to improve efficiency in business practices and audiovisual production could be shared with the private sector and position the NFB as a leader in competitiveness.

DVDcopy, a distribution system for titles on DVD, has made it possible for the NFB to reduce its VHS and DVD inventory. As a result, customer service has improved while cost and space savings have been generated. The second phase of the organization's on-demand DVD initiative is compilation, where a series of titles are compiled onto a single DVD. Clients will eventually be able to create their own custom DVD compilations. Ultimately, physical formats will be superseded by digital formats, with concomitantly higher savings.

The last few years have been characterized by the development and integration of new technologies in the film industry, and the NFB has adapted too many technologies that have profoundly changed the way its works are produced and distributed, such as HD, HD DVD, Blu-ray, new distribution platforms and new shooting formats. In the upcoming planning period, the NFB will begin formulating a consistent, across-the-board multiplatform distribution strategy and an E-cinema strategy to enhance the efficiency of distribution operations and ensure the collection remains accessible to Canadians at low cost.

The NFB will apply the initiative announced by the government in Budget 2006 to construct a comprehensive program promoting competitiveness and productivity in Canada. Thus, through its efforts to increase productivity in its operations and enhance the competitiveness of the Canadian audiovisual industry as a whole, the NFB will contribute to the achievement of this government objective.

***The NFB seeks the following outcomes:***

- 85% of programming involving social issues
- Programming with the focus on point-of-view documentaries, animation, alternative fiction and new media
- Short Film Policy Framework developed
- Projects innovative in content, form and broadcasting mode, with flexibility for experimentation

- Number of national and international co-productions maintained
- Ongoing promotion and development of new talent

### ***Performance Measurement Strategies and Indicators***

- Level of audience reach and interest in films (television and non-television audiences, and Web site traffic)
- Accessibility of NFB films across Canada
- Recognition in the form of awards won at home and at foreign festivals
- Level of participation
- Percentage of NFB productions made by emerging filmmakers
- Evolution of national and international co-productions

#### **Level of audience reach and interest in films**

NFB productions vary greatly in genre (animation, point-of-view documentaries and interactive media), content, treatment and audience. The slate of productions and co-productions is extremely broad and diverse. That diversity underpins the NFB's production activities, and can be satisfactorily measured. Over the coming year, the NFB will develop performance indicators to assess public enjoyment of its productions and the extent to which those productions are representative of Canadian society.

Television remains the primary medium through which the NFB reaches Canadians. NFB films are an important source of distinctive and relevant Canadian content for the Canadian broadcasting system, and are seen through a wide variety of general, specialty and digital TV channels. The NFB has access to comparative monthly data on audience reach for a variety of TV networks, as well as regional, linguistic and demographic data, enabling it to rate how its films perform. In 2005-2006, NFB films were viewed by some six million people. In 2007-2008, the committee set up to establish performance indicators suitable for measuring various types of NFB audiences will continue its work, and the new indicators will be incorporated into the NFB's decision-making process over the year.

Over the years, the NFB's Web site has become the hub for all Canadian and international viewers seeking information about the organization. In 2005-2006, the number of Web pages visited was 4.7 millions. Those results show the Film Board capacity to offer contents that appeal to Canadians and assist in the development of different communities, sometimes distanced from one another, but linked by the same interests and challenges. The NFB wants to stay on track for 2007-2008, and will thus continue to analyze available traffic data for the organization's Web site.

NFB institutional market activities are crucial in reaching young Canadians and introducing them to the world of Canadian film. Schools, colleges and universities screen our films to support their educational programs. The NFB would like to develop tools to gauge the number of school and university students who see our films each year. They account for a significant – albeit difficult



to quantify – portion of the audience base. The NFB will work with schools and libraries in determining measures to evaluate the use of and audience interest in NFB films within the institutional sector.

### **Recognition at film festivals**

An important measure of the quality, innovation and creativity of NFB films is recognition by film and television industry peers in Canada and abroad, at the numerous festivals where the NFB garners nominations and awards year after year. In 2005-2006, the NFB received no less than 143 awards for its productions and co-productions.

### **Engagement of Canadians**

One of the NFB's essential goals is to make its productions accessible to as many people as possible and engage Canadians in an intimate dialogue, a goal it achieves by setting up leading-edge media centres like the Montreal CineRobotheque and Toronto Mediatheque, and by organizing public screenings and workshops in communities across Canada. Online initiatives like CineRoute, Parole citoyenne and *CitizenShift*, as well as the NFB Film Club, help the organization forge a direct bond with Canadians and thus create communities of interest.

Initiatives such as *CitizenShift* (<http://citizen.nfb.ca>) and Parole citoyenne (<http://citoyen.onf.ca>) will continue to be key in promoting the NFB's commitment to Canadians. They are public, electronic spaces that tackle social issues such as racism, poverty, health, the environment and national security, fostering dialogue among Canada's citizens and disparate communities and inviting real participation and discussion among people of all ages through the Internet.

Evaluating the socio-cultural impact of NFB audiovisual productions remains a significant challenge. In 2005-2006, the NFB received the results of a study (commissioned with industry partners) on the social impact of Canadian documentaries. The study proposes an evaluation method for tracking, monitoring, assessing and reporting on the socio-cultural impact of Canadian documentaries. It suggests a qualitative approach based on case studies. The NFB wants to maintain its leadership position in this field. In 2006-2007, the organization will apply the method to a number of films, establishing a sampling base that over time could generate statistically valid figures for extrapolation.

### **Diversity on screen and behind the screen**

The NFB's mission is to produce and distribute diverse and relevant audiovisual works that reflect cultural diversity and promote it in Canada and internationally. The content of NFB films is a representative reflection of Canadian society, while diversity in all its varied forms is an integral part of the organization's culture. Itself a model of linguistic, ethnic and regional diversity, the NFB has succeeded in representing Canadian cultural diversity in its varied aspects, and through its programs will continue to do so during the upcoming planning period. The organization also provides an excellent learning environment that fosters skills acquisition and nurtures talent in communities across Canada. In 2007-2008, the NFB will ensure that diversity is reflected both on and behind the screen, by conducting assessments and case studies and reporting on their results. The cultural diversity working group will also be continuing its work over the coming year.

## 2.3 Program Activity: Distribution of Audiovisual Works

Through its centralized and highly efficient Distribution branch, the NFB showcases Canadian talent and cultural diversity across Canada and worldwide. For a number of years, the NFB has been working with the various levels of government to serve the interests of the Canadian cultural industry. It plans to continue on the same course.

### Financial Resources

2007-2008	2008-2009	2009-2010
2,416	2,398	2,398

### Human Resources

2007-2008	2008-2009	2009-2010
45	45	45

### Priorities

As well as making films, the NFB's mandate includes distributing and selling its products as widely as possible to Canadian and foreign audiences. By exploiting its own and its partners' films, the NFB generates considerable revenue that enables it not only to produce films but also to contribute to the industry's financial health. In 2005-2006, the distribution of NFB products generated \$7.2 million. Sales of the NFB's audiovisual products also boost the distribution and visibility of our indispensable film heritage.

Distribution activities include commercializing the NFB audiovisual catalogues and stock footage library, and developing and diversifying markets for NFB products in Canada and abroad. The NFB also aims to expand its holdings through acquisitions and partnership agreements. Through its distribution activities, the NFB develops strategic alliances with the public and private sectors in Canada and abroad. In 2005-2006, we returned close to \$1 million to our partners.

To achieve the above outcomes, the NFB has established the following priority for the three-year planning period ahead.

- a) **Strengthen NFB distribution networks and optimize sales from the NFB's collection.**

## **Plan**

- a) Strengthen NFB distribution networks and optimize sales from the NFB's collection.**  
(priority to be applied against the sub-activities *sales and business development, technical services* and *international mandate* of the NFB's PAA)

During the planning period, distribution activities will focus primarily on increasing sales and the NFB's retained earnings, particularly in the Canadian and US institutional and consumer markets. The growth of European sales will be the subject of NFB's renewed efforts.

In 2007-2008, the NFB will redouble its efforts to increase pre-sales of productions and co-productions, since pre-sales provide an opportunity to optimize financial resources. Pre-sales activities will be primarily concentrated in the international market.

Institutional market revenue, which accounts for a considerable portion of the total revenue generated by the NFB's distribution activities, rose by 31% in 2005-2006, attaining \$2.78 million. The substantial increase can be attributed to a number of major sales, a larger client base and the growing number of titles available on DVD.

With the new on-demand DVD distribution system, the NFB has increased its supply in the highly popular DVD format, breathing new life into collection titles formerly not available on DVD. The on-demand system is making it possible for the organization to keep the collection alive and increase efficiency.

In the next planning period, the NFB will automate DVD compilation, and develop and implement new online purchasing tools consumers can use to buy NFB products in the digital format of their choice. The NFB will also digitize its archive holdings.

The NFB's acquisition policy aims to acquire distribution rights for Canadian and foreign documentaries and animated films (single productions and series). In this way, the Film Board gives producers in the Canadian and foreign private sectors the opportunity to benefit from its know-how regarding distribution of social documentaries, experimental works and animated films. In 2007-2008, the NFB will maintain its acquisition policy to distribute documentaries and animation films that complement its collection.

A development plan to showcase the NFB's stock footage online has been established. By making it easier for local and international clients to access one of the most prestigious image banks in Canada, the NFB can improve customer service, maximize its revenues and improve its efficiency. The development plan provides an integrated solution to manage content, archiving, accessibility and distribution for viewing and selecting stock footage in a fully digital environment. The first stage of the development plan involves fast-track digitization of the NFB's entire collection, which includes over 4,000 hours of stock footage.

### ***The NFB seeks the following outcomes:***

- Higher sales and revenue for all NFB markets and territories
- Acquisition of more productions that complement the NFB catalogue
- Increased pre-sale value for NFB productions and co-productions
- Fast-track digitization of stock footage and stock footage online

### ***Performance Measurement Strategies and Indicators***

The NFB will assess progress by tracking the following:

- Quarterly sales, pre-sales and revenue
- Quarterly number of audiovisual production acquisitions and their economic benefits
- Online tools for clients in the consumer market
- Number of hours of digitized stock footage

#### **Quarterly sales, pre-sales and revenue**

In the past year, the NFB developed a series of financial performance indicators to analyze and assess the organization's sales and revenue more accurately. Existing tools have been fine-tuned and the organization can now track sales and revenue satisfactorily. The resulting figures will help the organization make optimal strategic decisions, as well as contribute to a well-informed and effective annual planning process. The indicators are improved on an ongoing basis, and the NFB management team will ensure they are incorporated into management decisions.

#### **Number of audiovisual production acquisitions**

In 2003-2004, the NFB established a policy to acquire audiovisual productions from Canadian and international private-sector producers. The initiative has helped the NFB fulfil its mandate and contributed to strengthening the industry by allowing the NFB to redistribute substantial amounts to its business partners. In 2005-2006, the NFB acquired 55 titles. Through those acquisitions, the NFB redistributed substantial amounts to its private partners in Canada and abroad.

#### **Internet tools for the consumer market**

Online sales of NFB products are climbing rapidly, and are expected to climb even faster with the digitization of new titles, which will be available in the near future. Over 3,500 titles have been digitized so far, and the NFB has delivered more than 100,000 DVDs. To make its collection even more efficiently and effectively consumer-accessible, the NFB will carefully monitor the performance of new Internet tools developed.

## 2.4 Program Activity: Accessibility and Outreach of Audiovisual Works

One of the NFB's essential goals is to make its works accessible to as many people as possible and to set up a close dialogue with the Canadian population. By creating media centres with cutting edge technology (Montreal's CineRobotheque and Toronto's NFB Mediatheque) and holding public screenings and workshops in various communities across the country, the Film Board has met this goal. There are also several online projects that encourage public interaction and help create communities linked by a common interest.

NFB activities also target the educational sector, and the organization invests time and effort in providing access to educational materials in various forms, such as workshops and teaching guides. The NFB seeks to share its wealth of state-of-the-art expertise with film industry professionals, university students and interested members of the public.

### Financial Resources

2007-2008	2008-2009	2009-2010
13,628	11,768	11,768

### Human Resources

2007-2008	2008-2009	2009-2010
111	111	111

### Priorities

To achieve the above outcomes, the NFB has established the following priority for the three-year planning period ahead.

- a) **Maintain, enhance and increase equitable access to the NFB collection, in the new emerging digital formats, and across Canada.**

### Plan

- a) **Maintain, enhance and increase equitable access to the NFB collection, in the new emerging digital formats, and across Canada.** (priority to be applied against the sub-activities *learning channels, collection management, community engagement* and *international mandate* of the NFB's PAA)

The NFB will ensure that future generations can access the collection in the format of their choice. The new digital environment allows for a wide variety of partnerships, such as online film libraries, online learning centres for schools, and digital viewing centres.

The new e-vault makes it possible to encode the NFB's 12,000-strong collection for all new platforms, including cell phones, the Web, mobile players and other formats, to make them more accessible. With renewed financial support from the Memory Fund – a funding program of Canadian Culture Online, a Canadian Heritage initiative – the NFB has succeeded in digitizing 3,507 titres to date. With renewal of the funding in 2007-2008, the NFB will be able to continue

the crucial digitization process. This Canadian Heritage initiative has also made it possible for the NFB to develop Aboriginal Perspectives, a Web site for high school and upper elementary students that features documentaries by and about Canada's Aboriginal people on issues that concern them. Visitors to the site can view key NFB documentaries on Aboriginal themes from the 1940s to 2004, and learn about past and current issues relating to the lives of Aboriginal peoples through excerpts or complete films.

For the future, the NFB is working on a site celebrating Canada's cultural diversity and its depth, wealth and unique history, as well as a site on Canadians and their environment, portraying Canadians' perceptions of their environment throughout modern history. A multiplatform project on World War II is also in the pipeline.

An agreement to restore and archive Oscar®-nominated NFB films is currently being negotiated with AMPAS (the Academy of Motion Pictures, Arts and Science) so that the films can be digitized.

The development of a digital distribution network, which would complement the current distribution and film projection infrastructure, would make it possible to increase access to Canadian productions and enlarge the geographic scope of their broadcast. Digital cinema and the NFB initiatives in e-cinema offer tremendous opportunities in the area of public access and production diversity. The NFB will develop a strategy to participate in digital cinema options for the institutional and community markets.

We intend to focus on establishing a network of partners in schools and adapting our productions to the school curriculum. Moreover, our support in providing teaching guides and organizing workshops at many regional and provincial teachers' conferences also fosters the use of Canadian audiovisual materials.

***The NFB seeks the following outcomes:***

- Improved access to the NFB collection through its various activities and offerings, particularly the mediatheques and other resources
- Better citizen participation through public screenings and other appropriate means
- Enhanced visibility for the NFB and its productions on television, in festivals and schools, during industry activities and with the federal government
- Continued digitization of the NFB collection

## ***Performance Measurement Strategies and Indicators***

The NFB will assess progress by tracking the following:

- Use of NFB titles by the organization's partners, particularly the number of films lent out by partner libraries
- Audience indicators for NFB productions
- Membership
- Attendance at NFB screenings and retrospectives
- Accessibility of NFB productions

### **Use of NFB titles by the organization's partners, particularly the number of films lent out by partner libraries**

The NFB will continue to track client access to and satisfaction with the collection through surveys and special studies. It will also track and report on the use of the NFB collection in schools and libraries, at community events, and for screenings and other activities.

### **Audience indicators for NFB productions**

The NFB will obtain appropriate information from specialized firms to determine the audiences it draws with its productions. It will obtain sufficient data on viewer profiles making up the television audience for NFB films.

### **Membership**

The NFB will continue to track membership numbers in the NFB Film Club, an important outreach initiative valued by some 36,000 members. It seeks feedback on a regular basis through various surveys. Member participation is always excellent and the members provide the NFB with excellent suggestions to improve its interactive services.

### **Attendance at NFB screenings and retrospectives**

During the five years covered by the Strategic Plan, the NFB maintained a presence through public screenings which attracted hundreds of people. The Board organized over 3,000 public screenings attended by 636,394 viewers. The NFB will continue to track the number of people attending community screenings and retrospectives. The Film Board will analyze more closely the data gathered to select films that correspond to the public interests.

## **2.5 Program Activity: Research and Advisory Services**

Since the beginning, the NFB has been exploring the frontiers of filmmaking. It originated major innovations such as IMAX, and played a key role in developing the documentary as a film genre. The Film Board has also done essential work in animation techniques and its influence has been felt around the world. Research and development of new technologies is an ongoing activity, keeping skills up to date and practical. In addition, the NFB advises the government and offers filmmaking advice and services to the industry.

## Financial Resources

2007-2008	2008-2009	2009-2010
3,660	3,650	3,650

## Human Resources

2007-2008	2008-2009	2009-2010
69	69	69

## Priorities

Over time the NFB has established a tradition of filmmaking excellence and is at the core of Canadian cinematographic development. It is a breeding ground for new talent and a locus of experimentation through applied research, making him an important partner for the Canadian Film industry. Over the years, the NFB has been the incubator of various innovations in the cultural sphere that have had a major influence on Canadian cinema.

Under its enabling legislation, the NFB is required to make the results of its research available to Canadians. The NFB acts as advisor to the government and the film industry, and also undertakes technical and development projects to advance the art and science of filmmaking. It maintains an environment dedicated to excellence and innovation, and conducive to incubating and prototyping new initiatives. The NFB wants to broaden its collaboration with the industry.

To achieve the above outcomes, the NFB has established the following priority for the three-year planning period ahead:

- a) **Maintain, promote and enhance research and development initiatives to confirm the NFB as a leader in the Canadian film industry**

## Plan

- a) **Maintain, promote and enhance research and development initiatives to confirm the NFB as a leader in the Canadian film industry** (priority to be applied against the sub-activities *research, policy* and *technical innovation* of the NFB's PAA)

In the planning period, the NFB will invest time and energy in initiatives to reposition itself as the uncontested leader in innovation in the Canadian film industry. Though the NFB has been a beacon since its inception, it will now have to work with partners in both the private and parapublic sectors to regain its leadership position. The NFB thus intends to be at the leading edge of E-cinema research. To do so, the NFB has established the joint committee on innovation. This committee was created to ensure a global vision of research and development at



the NFB while at the same time improving access to its collection. It strives to promote innovation within the institution.

***The NFB seeks the following outcomes:***

- The NFB as the Canadian and international benchmark for documentaries and animation, in both content quality and innovation of form
- The NFB advancing knowledge in filmmaking, generating benefits for the Canadian film industry
- The NFB once again a pioneer in applying new technologies to audiovisual products
- Better horizontal collaborations with various agencies under the Canadian Heritage umbrella

***Performance Measurement Strategies and Indicators***

The NFB will assess progress by tracking the following:

- Number of innovative productions and their allocated budget
- Number of innovative products, process and initiatives in all the NFB sectors
- Performance linked to the innovative character of the productions in the festivals

## 2.6 Program Activity: Revolving Fund

### Financial Resources

2007-2008	2008-2009	2009-2010
0	0	0

### Human Resources

2007-2008	2008-2009	2009-2010
0	0	0

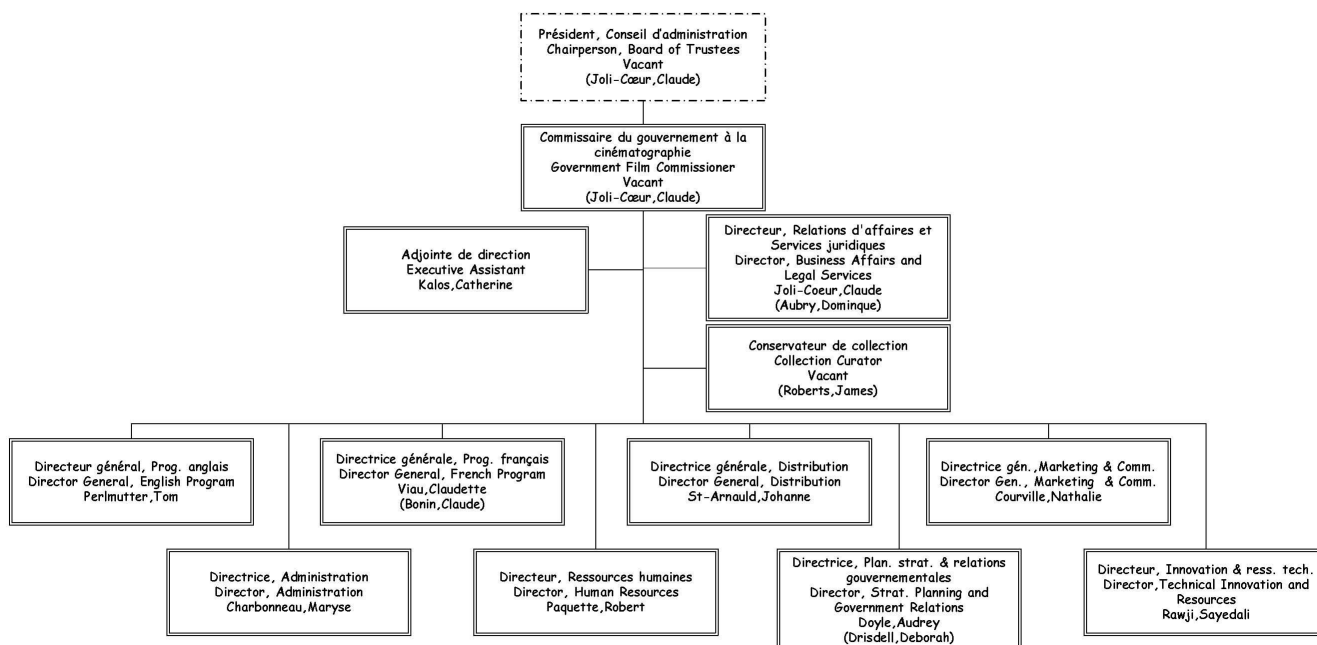
The NFB Revolving Fund is used to provide the working capital required for business operations, for interim financing of operating expenses and capital acquisitions and for recording the change in the net book value of capital assets. The Revolving Fund is also used for interim financing of operational shortfalls, though it should be noted that the NFB's operating expenses are funded by annually voted parliamentary appropriations.

## **SECTION III – SUPPLEMENTARY INFORMATION**

### 3.1 Organizational Information

The NFB reports to Parliament through the Minister of Canadian Heritage.

#### OFFICE NATIONAL DU FILM DU CANADA / NATIONAL FILM BOARD OF CANADA



16-JAN-2007

### 3.2 Management and Administration at the NFB

#### Governance and Accountability

The National Film Board was established in 1939 through an Act of Parliament. The NFB is governed by the *Film Act* and a series of other statutes, including the *Financial Administration Act*, which sets out the government’s financial administration structure and process, and the *Access to Information Act*, *Privacy Act* and *Official Languages Act*.

As a cultural agency of the federal government, the NFB reports to Parliament through the Minister of Canadian Heritage, who has vested in the NFB Board of Trustees the authority to oversee the organization’s general operations. The NFB Board of Trustees is responsible for the organization’s affairs and plays an essential role in ensuring that federal government policy is properly applied on behalf of the Government of Canada. The Board of Trustees provides leadership and guidance for the organization, offers well-considered, detailed and timely advice,

and establishes the organization's general and strategic policy. The Government Film Commissioner is also the NFB's Chairperson. Six members of the Board, representing a cross-section of the Canadian population, bring their expertise to bear in assisting the Board. The Director General of Telefilm Canada is an *ex-officio* Board member.

The NFB has an internal auditor who reports directly to the NFB Board of Trustees, while the Office of the Auditor General (OAG) acts as the NFB's external auditor. Once a year, the OAG examines the NFB's financial statements to ensure they are accurate and in compliance with authorizations.

The NFB has also established an advisory council to draw on the expertise of influential stakeholders in the industry who care about the NFB. Seven council members have advised the Commissioner on implementing the 2002-2006 NFB Strategic Plan and on the best means for the NFB to fulfil its role within both the public and private sectors. The council assists the NFB by providing an external perspective, from the standpoint of the industry and related key sectors. They also forge ties with key communities.

## **Priorities**

The NFB subscribes to the principles of good governance, responsible management and accountability, and plans to ensure that all its activities meet or exceed the highest standards in these areas. To achieve the above outcomes, the NFB has established the following priorities:

- a) Enhance accountability, business practices and information systems.**
- b) Strengthen accountability, risk management, resource management and governance in the public sector.**

## **Plan:**

The NFB is committed to improving its management methods to reflect the new business environment in Canadian public organizations. We have established a modern corporate culture, and we believe that transparency, good governance and accountability in all sectors of the organization are essential to efficient and effective management.

- a) Enhance accountability, business practices and information systems.**

Over the past few years, the NFB has improved its production, distribution and administration systems in order to meet the organization's goals, which are to produce high-quality audiovisual works and make them available to the widest possible audiences.

The NFB is constantly improving Synchron, its integrated information and knowledge management system, to promote more effective collection and better use of information available at the NFB. In the next few months, the NFB will finalize its awareness campaign and Synchron training for employees, and will begin standardizing the data capture process in all NFB branches.

A major upgrade of the Oracle database is currently under way, both for Oracle Financials and for the NFB *iStore*. The upgrade to a new version is needed to maintain the NFB's status in the federal government's Oracle cluster group, thereby ensuring ongoing support for all applications.

The NFB has established the Electronic Rights Management Database (ERMD), with financial participation by Canadian Heritage. Initiated in 2003-2004, the system is now operational and is continuously enriched by the incorporation of the NFB's historical databases. A Royalties module is at the planning stage, and will be operational within the next few months.

An *Official Languages Accountability Framework* was also established to define the roles and responsibilities of the various reporting levels within the NFB. The framework fosters an organizational culture in which both languages are equally valued and respected. An Official Languages Development Plan complements the framework, putting forward measures the organization will be implementing over the next two years, the most important of which are formulating a communications policy and developing an action plan for parts IV, V and VI of the *Official Languages Act*.

To enhance the NFB's overall organizational performance, particularly in the areas of risk management, good governance, accountability and services that put citizens first, the organization will ensure that all ten statements in the Management Accountability Framework (MAF) will underpin the NFB's ongoing efforts to improve its overall management performance. Throughout the planning period, the NFB will implement a variety of initiatives designed to implement Treasury Board recommendations in the MAF.

The NFB's management team will carefully examine the recently passed *Federal Accountability Act* to assess all possible implications for the organization, and formulate an action plan to meet the Government of Canada's and all Canadians' accountability requirements.

**b) Strengthen accountability, risk management, resource management and governance in the public sector.**

Two years ago, the NFB started developing – and is continuing to develop – new performance indicators to measure its performance in all activities. It has now fine-tuned indicators to assess its financial performance and impact on Canadian audiences. Incorporation of the new indicators into the NFB's decision-making process will continue in 2007-2008.

The NFB's internal auditor has established a detailed internal audit plan to implement the new Treasury Board policy that came into effect in April 2006. Full implementation of the internal audit plan will extend over three years. A number of measures to strengthen accountability and governance have already been instituted, and the action plan to implement various audit mechanisms have already been submitted to the Board of Trustees and are to be put in place over the next three years.

During the upcoming planning period, the NFB plans to strengthen the Board of Trustees' independent Audit Committee. The NFB has notified the Minister's Office of its intention to arrange annual *in camera* meetings between the Minister and the Audit Committee on risk management, control mechanisms and the audit process.

In addition, a new Ethics and Risk Management Committee has just been established. The new committee is charged primarily with drafting a policy and detailed procedure to govern ethics, and establishing a clear process and well-defined accountability framework to handle the ethical issues and risk management problems encountered. The NFB plans to apply a “best practices” approach and be proactive in the areas of ethics and risk management, while rallying all employees in support of the collective effort.

In order to contribute to the government’s stronger efforts to protect the environment, the NFB – in co-operation with the private sector – is involved in an initiative to develop a Green Code for the Canadian film industry. The Code, which is to be voluntary, will consist of a series of principles, suggestions and guidelines for companies and organizations involved in audiovisual production in Canada. Since there are very few environmental protection programs for the audiovisual sector internationally, a Code of this nature would make Canada a leader in environmental protection in the film and media industry. The Green Code would be a practical, results-based solution aimed at reducing the pollution generated by the film industry.

The NFB is also currently assessing its governance framework. By the end of July 2007, the terms of five members of the Board of Trustees will have ended, leaving only one *ex-officio* member and one member whose term is scheduled to end on November 17 of the following year. Since this state of affairs could compromise the organization’s good governance in 2007-2008, the former Commissioner shared his concerns with the Office of the Minister of Canadian Heritage in September 2006. The NFB is waiting for guidance from Canadian Heritage to apply whatever measures the Department deems appropriate to remedy once and for all the problems caused by the renewal of Board members’ terms.

***The NFB seeks the following outcomes:***

Throughout its history, the NFB has aroused admiration and a sense of pride among Canadians. It intends to maintain the bond of trust forged with Canadians from all parts of the country, and maintain its reputation for integrity and intellectual rigour – a reputation that has made the NFB’s renown in Canada and around the world.

The NFB will make conscientious use of public funds, in line with the highest standards of transparency, good governance and accountability. It will maximize the value of NFB activities for Canadians, and through its ongoing focus on greater accountability assist the Government of Canada in restoring Canadians’ trust in their government institutions.

### 3.3 Tables

#### RPP 2007-2008

<b>Tables</b>	<b>Titles</b>	<b>Included / NA</b>
Table 1	Departmental Planned Spending and Full Time Equivalents (FTEs)	included
Table 2	Voted and Statutory Items	included
Table 3	Services Received Without Charge	NA
Table 4	Summary of Capital Spending by Program Activity	Included
Table 5	Loans, Investments and Advances (Non-Budgetary)	NA
Table 6	Sources of Respendable and Non-Respendable Revenue	included
Table 7	Revolving Fund – Statement of Operations	included
Table 8	Resource Requirement by Branch or Sector	NA
Table 9	User Fees	NA
Table 10	Department Regulatory Plan	NA
Table 11	Details on Project Spending	NA
Table 12	Status Report on Major Crown Projects	NA
Table 13	Details on Transfer Payments Programs	Included
Table 14	Conditional Grants (Foundations)	NA
Table 15	Alternative Service Delivery	NA
Table 6	Horizontal Initiatives	NA
Table 17	Sustainable Development Strategy	NA
Table 18	Internal Audits and Evaluations	Included



**Table 1: Departmental Planned Spending and FTEs**

(in \$ Thousands)				
	Forecast Spending 2006-2007	<b>Planned Spending 2007-2008</b>	Planned Spending 2008-2009	Planned Spending 2009-2010
Budgetary Main Estimates*	73,374	<b>75,569</b>	73,281	73,281
<i>Less</i> : Respendable Revenue	8,535	<b>8,293</b>	8,293	8,293
<b>Total Main Estimates</b>	64,839	<b>67,276</b>	64,988	64,988
<b>Governor General Special Warrant</b>				
Plus : Operation budget Carry Forward	3,404			
Interdepartmental Partnership with the Official- Language Communities (IPOLC)	420			
Internal Audit	156			
Memory Fund	2,470			
Less : Planned procurement savings**	<b>-190</b>			
<b>TBS Vote 15</b>				
Sub total	6,260			
Net Planned Spending	71,099	<b>67,276</b>	64,988	64,988
<i>Plus</i> Cost of Services received without charge	0	<b>0</b>	0	0
Net Cost of Program	71,099	<b>67,276</b>	64,988	64,988
Full Time Equivalents	498	<b>498</b>	498	498

\* Reflects the best forecast of total net planned spending to the end of the fiscal year.

\*\*This proposed reduction in planned spending due to Procurement savings is as a result of the Budget 2005 announcement.

## Table 2: Voted and Statutory Items

(\$ thousands)

2007-2008			
Vote or Statutory Item	Truncated Vote or Statutory Wording	Current Main Estimates	Previous Main Estimates
60	National Film Board Revolving Fund — Operating Expenses	67,276	64,839

Reconciliation	Previous Budget 2006-2007	64,839
	Plus: Adjustments for collective agreements and for Employee Benefit Plan	149
	Interdepartmental Partnership with the Official - Language Communities (IPLOC)	320
	Internal Audit	158
	Memory Fund	1,810
		67,276

**Table 4: Summary of Capital Spending by Program Activity**

(\$ thousands)	Forecast Spending 2006-2007	<b>Planned Spending 2007-2008</b>	Planned Spending 2008-2009	Planned Spending 2009-2010
Production of Audiovisual Works	50,805	<b>47,572</b>	47,172	47,172
Distribution of Audiovisual Works	2,387	<b>2,416</b>	2,398	2,398
Accessibility and Outreach	14,258	<b>13,628</b>	11,768	11,768
Research and Advisory Services	3,649	<b>3,660</b>	3,650	3,650
<b>Total</b>	71,099	<b>67,276</b>	64,988	64,988

**Table 6: Sources of Respendable and Non-Respendable Revenue, by Program Activity**

**Respendable Revenues**

	Forecast Revenue 2006-2007	<b>Planned Revenue 2007-2008</b>	Planned Revenue 2008-2009	Planned Revenue 2009-2010
Production of Audiovisual Works	2,279	<b>2,133</b>	2,133	2,133
Distribution of Audiovisual Works	5,847	<b>5,811</b>	5,811	5,811
Accessibility and Outreach	226	<b>177</b>	177	177
Research and Advisory Services	183	<b>172</b>	172	172
<b>Total Respendable Revenue</b>	8,535	<b>8,293</b>	8,293	8,293

**Table 7: Revolving Fund – Statement of Operations, Statement of Cash Flows, and Projected Use of Authority**

(\$ thousands)	Forecast 2006-2007	<b>Planned 2007-2008</b>	Planned 2008-2009	Planned 2009-2010
<b>Assets</b>				
Cash	200	<b>200</b>	200	200
Accounts receivable	4 125	<b>4 125</b>	4 125	4 125
Inventories	500	<b>500</b>	500	500
Prepaid expenses	1 000	<b>1 000</b>	1 000	1 000
Equipment (net value)	10 000	<b>10 000</b>	10 000	10 000
	<u>15 825</u>	<u><b>15 825</b></u>	<u>15 825</u>	<u>15 825</u>
<b>Liabilities</b>				
Accounts payable	2 000	<b>2 000</b>	2 000	2 000
	<u>13 825</u>	<u><b>13 825</b></u>	<u>13 825</u>	<u>13 825</u>
<b>Equity of Canada</b>	<u>13 825</u>	<u><b>13 825</b></u>	<u>13 825</u>	<u>13 825</u>

Statement of Cash Flows

<b>Authority as at April 1, 2007</b>	<u>15,000</u>
Drawdown:	
Projected balance as at April 1, 2007	13,825
Total Estimates (net cash requirement)	
Operations	71,099
Appropriation authority in these Estimates	-71,099
Changes in working capital	0
Increase in net book value of fixed assets	<u>0</u>
Projected balance as at March 31, 2007	13,825
<b>Unused authority as at March 31, 2008</b>	<u><b>1,175</b></u>

**Table 13: Details on Transfer Payments Programs**

(\$ thousands)	Forecast Spending 2006-2007	<b>Planned Spending 2007-2008</b>	Planned Spending 2008-2009	Planned Spending 2009-2010
Grants				
<i>Grants in support and promotion of Canadian cinematography</i>	10	<b>10</b>	10	10
Contributions				
<i>Contributions in support and promotion of Canadian cinematography</i>	240	<b>240</b>	240	240
<b>Total</b>	250	<b>250</b>	250	250

**Table 18: Internal Audits and Evaluation**

<b>Name of Internal Audit/Evaluation</b>	<b>2. Audit Type/ Evaluation Type</b>	<b>3. Status</b>	<b>4. Expected Completion Date</b>	<b>5. Electronic Link to Report</b>
A) Audit of activities related to protecting personal information	Compliance with federal legislation and policies	Completed		
B) International co-production activities – <i>Game Over : Kasparov and the machine</i>	International Production Program	Completed		
C) Review of NFB’s management of its film collection	Film protection program	Ongoing	March 2007	
D) Audit of peoplesoft applications	Securing peoplesoft operating environment	Planned	June 2007	
E) Auditing information technology security functions	Information security risk management	Ongoing	September 2007	
<b>6. Electronic Link to Internal Audit and Evaluation Plan:</b>				

## **SECTION IV – OTHER ITEMS OF INTEREST**



## **LEGISLATION ADMINISTERED**

*National Film Act*, R.S.C. 1985, c. N-8 (most recently amended in 2003)

## **NATIONAL FILM BOARD OFFICES**

Head Office: Ottawa

Operational Headquarters: Montreal

Canadian distribution

- CineRobotheque – Montreal
- Mediatheque - Toronto
- Call Centre (1 800 267-7710)
- Web site ([www.nfb.ca](http://www.nfb.ca))

International distribution

- USA (New York)
- European Office (Paris)

English production centres

- Edmonton
- Halifax
- Montreal
- Toronto
- Vancouver
- Winnipeg

French production centres

- Moncton
- Montreal
- Toronto
- Quebec City

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