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CANADIAN'S AWARENESS AND PERCEPTION OF THE NFB Report

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Canadian's Awareness and Perception of the NFB Report

Prepared for the National Film Board of Canada

Supplier Name: Leger Marketing Inc.
March 2022

This public opinion research report presents the results of a telephone survey conducted by Leger Marketing Inc. on behalf of the National Film Board of Canada (NFB). The research was conducted with 1,500 Canadians between February 3 and February 26, 2022.

Cette publication est aussi disponible en français sous le titre : Connaissance et perception de l'ONF par les Canadiens et les Canadiennes.

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1. Summary

Leger is pleased to submit this report to the National Film Board of Canada (NFB) of a quantitative phone survey assessing the awareness and perception of the NFB among the Canadian population.

This report was prepared by Leger following the awarding of a contract to NFB (contract number 90030-211342/001/CY, awarded December 2, 2021. This contract has a value of \$46,710.81 (including HST).

1.1 Background and Objectives

The National Film Board of Canada (NFB) is Canada's public film producer and distributor; an agency of the Government of Canada, the NFB produces and distributes documentary, animation and digital media productions in both English and French. In 2017, a similar study using the same methodology was conducted. NFB's goal is to track the evolution of Canadians' opinions and measure the organization's awareness over time. Specifically, research objectives include:

- Assess Canadians awareness levels of the NFB, including unaided and aided awareness.
- Gauge Canadian public perception of the NFB brand and brand attributes, frequency of viewership, awareness and use of NFB products, services and access channels.
- Identify key drivers of levels of awareness and perceptions of core brand attributes.
- Gain additional insights regarding online and offline behavior of Canadians, in line with NFB mission as a producer and distributor of Canadian content.

1.2 Rationale and Intended Use of the Research

NFB regularly monitors Canadian public awareness and perception of the organization, as an aspect of its overall performance evaluation. The survey also helps to understand the behaviour of Canadians in regard to watching documentary and animation in order to better serve our public, improve the NFB's positioning, enhance branding, communications, as well as various public outreach initiatives. The survey also provides key insights needed for both strategic planning and operationalization of initiatives.

1.3 Methodology—Quantitative Research

The quantitative research consisted of telephone interviews, which were conducted using a computer-assisted telephone interviewing system (CATI technology).

Data collection for this survey took place between February 3 and 26, 2022. The national response rate for the survey was 7.35%. The comprehensive distribution of calls is presented in Appendix A. A pre-test of 28 interviews, in both official languages, was conducted on February 3, 2022. More specifically, 11 interviews were conducted in French and 17 in English. The interviews lasted an average of nineteen minutes. The interviews were recorded to assess the level of understanding of each question among respondents. The pretest indicated that the average survey time was too long. Some changes were made to decrease the average time. Some questions were removed, and others were modified. Once the changes were made, the field was launched. Responses from participants who were affected by the changes were deleted.

The main target population in this study was Canadian adults aged 18 and older. To obtain reliable data for each of the subgroups, we surveyed a total sample of 1,500 Canadian adults in all regions of the country. Only one adult respondent was interviewed per household. Respondents were randomly selected from a telephone directory database. The telephone numbers generated in this database were distributed throughout Canada, including the northern territories. In addition to landline telephone numbers, Leger also included cell phone numbers in the base sample to ensure optimal coverage of the Canadian population, particularly youth. Since this is a probability sample, the calculation of the margin of error applies, and the result can be generalized to the Canadian population. The national margin of error for this survey is +/- 2.53%, 19 times out of 20.

As in previous years, the sample of 1,500 adult Canadians was drawn using a stratified regional sampling approach. Soft regional quotas were applied to ensure that a sufficient number of interviews were completed within each region of Canada. The detailed sample distribution is provided in the appendix.

A proportion of the interviews were conducted with a sample of cell-phone numbers, in order to provide an adequate and reliable sample of the youth cohort (18 to 34). While the cell-phone sample did not exclusively target the youth cohort, this age group was over-represented in that target sample. The other interviews were conducted with landline users. According to 2016 national census data from Statistics Canada, Leger weighted the results of this survey by age, gender, region, language (mother tongue) and education level.

Leger meets the strictest quantitative research guidelines. The questionnaire was prepared in accordance with the Standards for the Conduct of Government of Canada Public Opinion Research—Series D—Quantitative Research. Details on the methodology,

Leger's quality control mechanisms, the questionnaire, and the weighting procedures are provided in the appendix.

In the 2017 study, many questions were based on respondents who were aware of NFB's mission (Q4 in the questionnaire). In 2022, for the current study, the base was changed to respondents who have heard of NFB (Q2 in the questionnaire). Therefore, when comparing the 2017 and 2022 results, we will use the 2022 results filtered by Q4.

1.4 Overview of the Findings

Awareness of NFB

- Spontaneously, 5% Canadians have named NFB when thinking about companies or organizations that produce documentary and animated films. Top companies that were mentioned were: Disney (37%), Pixar (17%), National Geographic (11%) and Netflix (10%).
- When asked if they know NFB or if they have seen one of their productions, more than six Canadians out of ten (61%) have answered yes. Almost half (47%), have said they definitely know NFB and 15% have said they think so.
- More than half of Canadians (57%), think that the NFB is a federal government funded organization, while less than one Canadian out of ten (9%) think is a provincial government founded organization and about the same proportion (8%) think that is a privately held enterprise.
- Among respondents who have heard of the NFB, 18% have mentioned being very aware of the NFB, while 27% have mentioned being somewhat aware, meaning that almost half (46%) are aware of the NFB.

Exposure of NFB

- Among respondents who have heard of the NFB, more than a third (34%) have seen their first production at school and the same proportion (34%) have seen their first NFB production on TV or radio.
- In the past twelve months, a quarter of respondents have heard of NFB (23%) have seen or heard something from NFB, while 63% did not. Respondents who have seen or heard about the NFB did so mainly on TV or radio (56%) followed by online sources such as social media or streaming platforms (32%).
- In the past twelve months, less than a fifth of Canadians (17%) have seen or heard an ad from NFB, while 76% did not.

Opinion and perceptions of NFB

- A vast majority of respondents who have heard of NFB (84%) have a favourable opinion of it. Among respondents who have a favourable opinion, the positive elements mentioned are the Canadian artists and Canadian contents (29%), followed by the

documentaries (17%) and the fact that it is informative and factual (16%). Among respondents who do not have a favourable opinion of NFB, the negative elements mentioned are a general dissatisfaction (42%) and the fact that it is government founded (9%).

- Among respondents who have heard of the NFB, the organization is mostly perceived as being educational (93%), creative (87%), and an important Canadian cultural institution (87%). NFB's work is seen as being something that provides a better understanding of Canada (86%) and most of the respondents who have heard of NFB agree that it produces important films (82%).

Access to NFB productions online

- Two third of Canadians who have heard of NFB (65%) wish it was easier to access NFB content online. Only half of them (47%), think that it is easy to find NFB content.
- Among Canadians who have heard of the NFB, only a fifth (22%) have ever visited the website, while 77% did not. An even smaller proportion (12%) is aware that the NFB provides films, interactive Web projects and apps for free on their website. Seven respondents out of ten (71%) have said they are likely to visit the NFB Website in the next twelve months.

Productions seen in the last years

- More than seven respondents out of ten who have heard of NFB (71%) remember ever seeing one of their productions, while 21% did not. In the past twelve months, a third (31%) remember seeing an NFB production.
- Among respondents who remember ever seeing an NFB production, three quarter (75%) have accessed it on TV (broadcast) or were aware that they could access it that way, six out of ten (62%) did so through a public screening and about the same proportion (61%) through school.
- Among respondents who did not remember seeing an NFB production, the best-known platforms are also TV (48%), public screening (42%) and school (37%).
- It is on streaming platforms that respondents have accessed most often NFB productions. On average, they did so 6,5 times in the past year, followed by social media (5,1) and the NFB Website or app (5,1).
- Over the next year, more than half of the respondents (51%) expect to take advantage of the NFB website or apps more often than they did before.
- In 2021, the NFB production that was seen or heard of by most Canadians was *Borealis* (17%), followed by *Because we are girls* (14%). Respondents who have heard of those NFB production mainly did so on social media (21%) and with advertising (14%). One respondent who saw the production out of five (19%) have watched it on TV (broadcast).

Preferences in terms of documentaries

- Spontaneously, a third of Canadians (32%) have said that they watch documentaries on TV without specifying any channel. A quarter (25%) have said they watch documentaries on Netflix and 12% on YouTube. More than one Canadian out of ten (13%) don't watch documentaries.
- Among respondents who watch documentaries, Netflix is the preferred platform by far (63%). Only 2% of respondents who watch documentaries have mentioned the NFB website as their preferred platform.
- Regarding the format, a third (33%) prefer a format of 30 to 60 minutes, while the same proportion (34%) have no preferences.

1.5 Notes on the Interpretation of the Findings

The opinions and observations expressed in this document do not reflect those of the National Film Board of Canada. This report was compiled by Leger based on research conducted specifically for this project. This research is probabilistic; the results can be generalized to the general population of Canada. The research was designed with this objective in mind.

1.6 Declaration of Political Neutrality and Contact Information

I hereby certify, as chief agent of Leger, that the deliverables are in full compliance with the neutrality requirements of the [Policy on Communications and Federal Identity](#) and the [Directive on the Management of Communications—Appendix C](#) (Appendix C: Mandatory Procedures for Public Opinion Research).

Specifically, the deliverables do not include information on electoral voting intentions, political party preferences, party positions, or the assessment of the performance of a political party or its leaders.

Signed by:



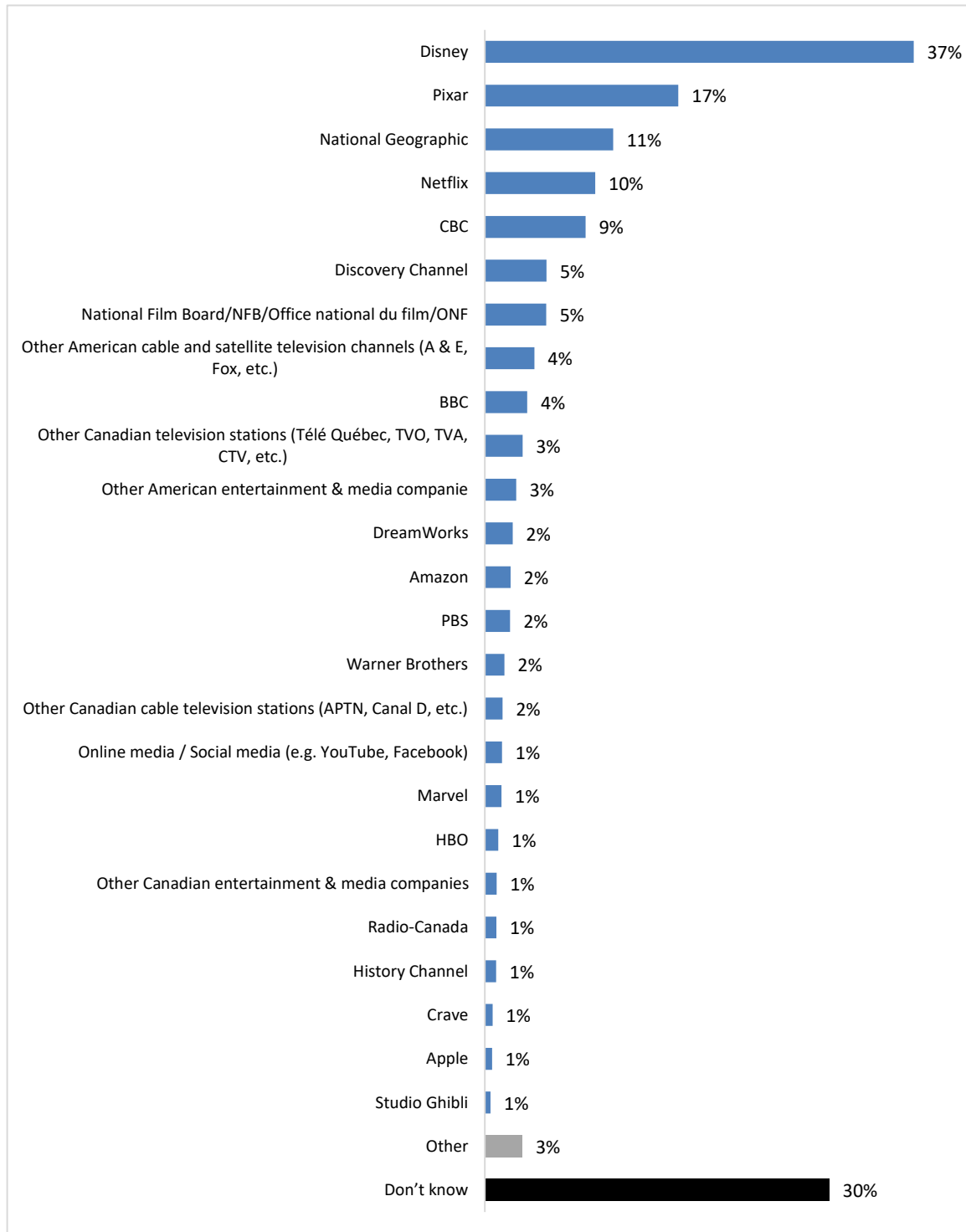
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Detailed Results

Spontaneous Awareness of NFB

When asked to spontaneously name organizations or companies that produce documentaries or animated films, Disney was by a large margin the most mentioned by respondents (37%). Following, though in a slightly lesser proportion are Pixar (17%), National Geographic (11%), Netflix (10%) and CBC (9%). The Discovery Channel and the NFB both follow as the sixth most mentioned organizations, with 5% of the respondents spontaneously thinking of them. Close to one third of the respondents (30%) have admitted that they did not know.

Figure 1: Spontaneous mentions of organizations or companies that produce documentaries and animated films



Q1: When you think of companies or organizations that produce documentary and animated films, which ones come to mind? *Open question. Multiple answers allowed. Base: All respondents (n=1,500)

The following subgroups were more likely to spontaneously mention the NFB:

- Respondents who have heard of the NFB in the past year (19%)
- Respondents who have seen an NFB production in the past year (15%)
- Respondents with a university degree (11%)
- Respondents who are aware of the NFB's work (10%)
- Respondents of age 55 and over (9%)
- Respondents who have heard of the NFB (9%)
- Francophones (8%)
- Respondents from urban centers (8%)

Compared to the results from the previous edition of the study, the NFB was mentioned slightly less this year, losing three percentage points (5% to 8% in 2017).

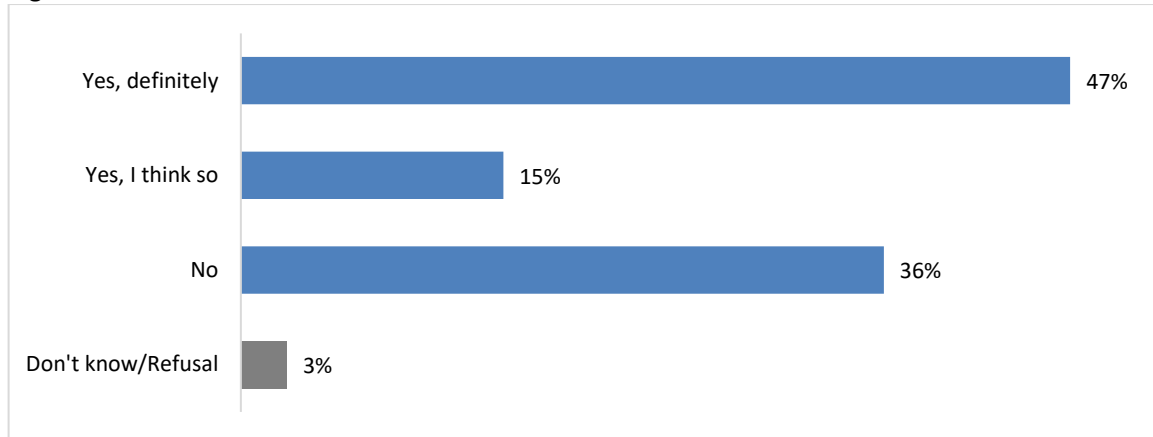
Apart from that, the following organizations or companies were mentioned significantly more often this year than in the last edition:

- Netflix (+9)
- Disney (+8)
- National Geographic (+5)

Assisted Awareness of the NFB

When explicitly asked whether they had heard of the NFB, more than six out of ten (61%) Canadians have answered yes. Almost half of the survey's respondents have answered having definitely heard of the NFB in the past (47%) while an additional 15% have stated thinking they may have heard of the NFB. However, slightly more than a third (36%) of respondents have admitted that they did not hear of the NFB nor seen any of its productions.

Figure 2: Assisted awareness of the NFB



Q2: Have you ever heard of the National Film Board of Canada, or the NFB, or seen one of its productions? Base: All respondents (n=1,500)

The following subgroups were more likely to **have heard of the NFB**:

- Respondents of age 55 and over (79%)
- Albertans (75%)
- Anglophones (68%)
- Respondents with a College degree (68%)

The following subgroups were more likely **not to have heard of the NFB**:

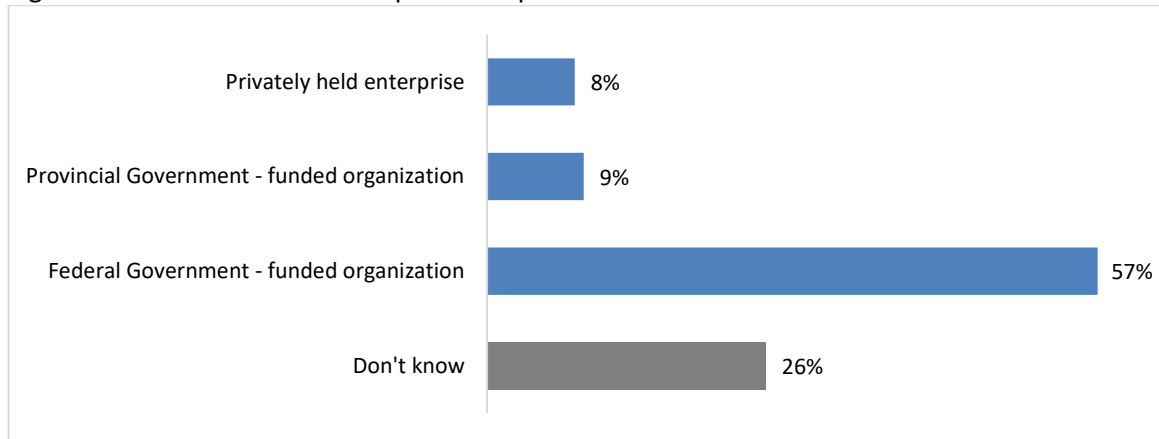
- Other language speakers (83%)
- Respondents between 18 and 34 years of age (64%)
- Visible minorities other than Indigenous (60%)
- Respondents with a high-school degree or below (43%)
- Ontarians (41%)

Compared to the results from the previous edition of the study, fewer respondents have mentioned having heard of the NFB (61% compared to 70% in 2017), while more mentioned not having heard of it (36% compared to 30% in 2017).

Status of the NFB

Nearly six respondents out of ten (57%) know that the NFB is a federal government-funded organization. About one tenth of the respondents (9%) think it is a provincial government organization while 8% think it is a privately held enterprise. More than a quarter (26%) of the respondents have indicated not knowing the private or public status of the NFB.

Figure 3 : Awareness of the NFB private or public status



Q3: To the best of your knowledge, is the National Film Board a privately held enterprise or is it a government-funded organization? Base: All respondents (n=1,500)

The following subgroups were more likely to think that the NFB is a **privately held enterprise**:

- Respondents between 18 and 34 years of age (12%)
- Respondents who are unaware of NFB's work (12%)
- The following subgroups were especially likely to think that the NFB is a **provincial government-funded organization**:

- Quebecers (21%)
- Francophones (20%)
- Respondents between 18 and 34 years of age (15%)

The following subgroups were more likely to know that the NFB is a **federal government-funded organization**:

- Respondents who have visited NFB.ca (76%)
- Saskatchewanians (75%)
- Respondent who are aware of the NFB's work (73%)
- Respondents with a university degree (67%)
- Albertans (66%)
- Respondents of age 55 and over (65%)
- Respondents living in urban centers (62%)
- Anglophones (60%)

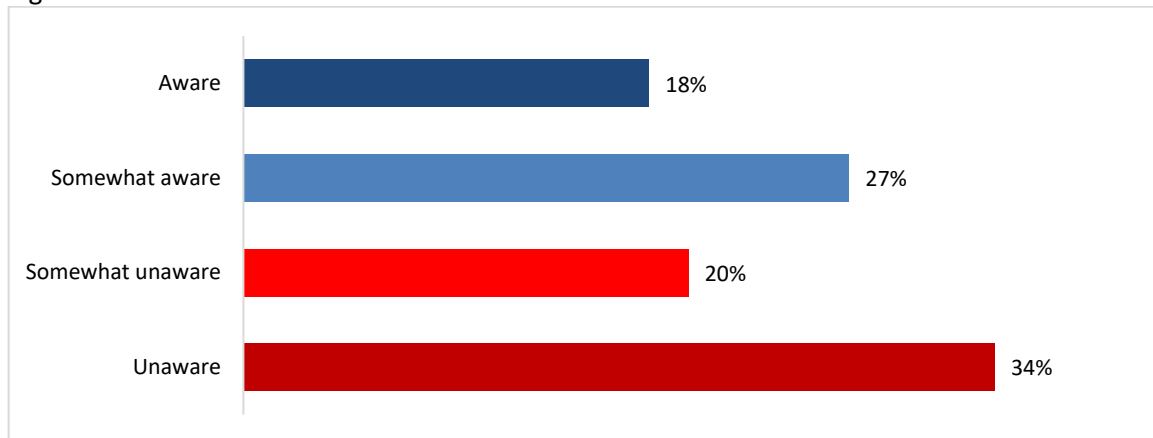
The proportion of respondents who believe that NFB is a government organization (provincial or federal) has stayed the same since 2017. There is only a slight drop in the proportion of respondents who answered that the NFB is a privately held enterprise (-2 points), with 8% this

year compared to 10% in 2017. More respondents answered that they did not know if the NFB was a private or a governmental organization in this year's edition (26%) compared to 2017 (20%).

Awareness of the mission

Almost half of the survey's respondents have indicated being aware of the NFB's mission (46%), including 18% aware and 27% somewhat aware. A slightly larger proportion of respondents have admitted being mostly unaware of the mission (54%), including 20% somewhat unaware and 34% unaware.

Figure 4: Awareness of NFB's mission



Q4: The National Film Board of Canada, or NFB, is Canada's federal film agency. The NFB produces and distributes documentary and animated films, apps, virtual reality and interactive web projects that are shown on TV, in schools, online, at film festivals and public events, and in theatres. These works are also available in libraries and on various streaming platforms. How aware are you of the NFB? Would you say you are... Base: All respondents (n=1,500)

The following subgroups were more likely to be **aware or somewhat aware of the mission**:

- Respondents who have visited NFB.ca (78%)
- Respondents who have seen NFB ads in the past year (72%)
- Nova Scotians (68%)
- Respondents who have heard of the NFB (65%)
- Respondents of age 55 and over (60%)
- Albertans (56%)
- Anglophones (56%)
- British Columbians (53%)
- Ontarians (50%)
- Respondents living in urban centers (49%)

The following subgroups were more likely to be **unaware or somewhat unaware of the mission**:

- Respondents between 18 and 34 years of age (79%)
- Quebecers (78%),
- Francophones (77%)

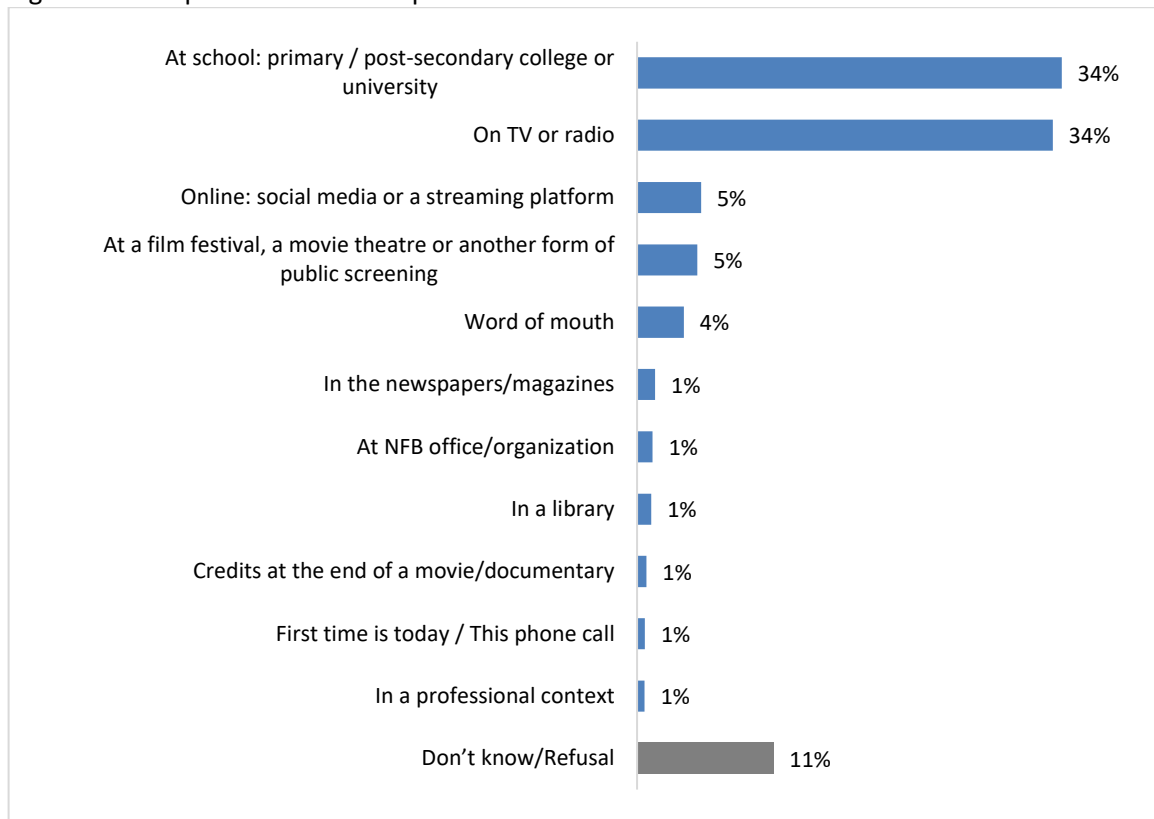
- Other language speakers (71%)
- Visible minorities other than Indigenous (71%)
- Respondents born outside Canada (64%)

A larger proportion of the respondents have mentioned being aware of the NFB (+7 pourcentages points) this year compared to the previous study (46% vs 39%). Similarly, a smaller proportion stated being unaware of the NFB this year (54% compared to 60% in 2017).

First Place Where a NFB Production Was Seen or Heard About

About one third of respondents have stated having first heard of the NFB at school (34%) or on the TV or radio (34%). In a significantly lesser proportion, respondents have mentioned having first heard of the NFB online (5%), including on social media or streaming platforms, at public screenings (5%) such as film festivals or movie theatres, or by word of mouth (4%).

Figure 5 : First place where a NFB production was seen or heard about



Q4.1: Where did you see a NFB production or hear about the National Film Board (NFB) for the first time? Base: Respondent aware of the NFB (n=1,031)

The following subgroups were more likely to have seen or heard about a NFB production for the first time at school:

- Respondents with a university degree (42%)

- Respondents who are aware of the NFB's work (40%)

The following subgroups were more likely to have seen or heard about a NFB production for the first time on TV or on the radio:

- Respondents living in a city (41%)
- Respondents of age 55 and over (40%)

The following choices gained **more mentions this year** compared to the previous edition of the study:

- At school: +4
- On TV or radio: +2
- At a film festival: +2
- Online: +1

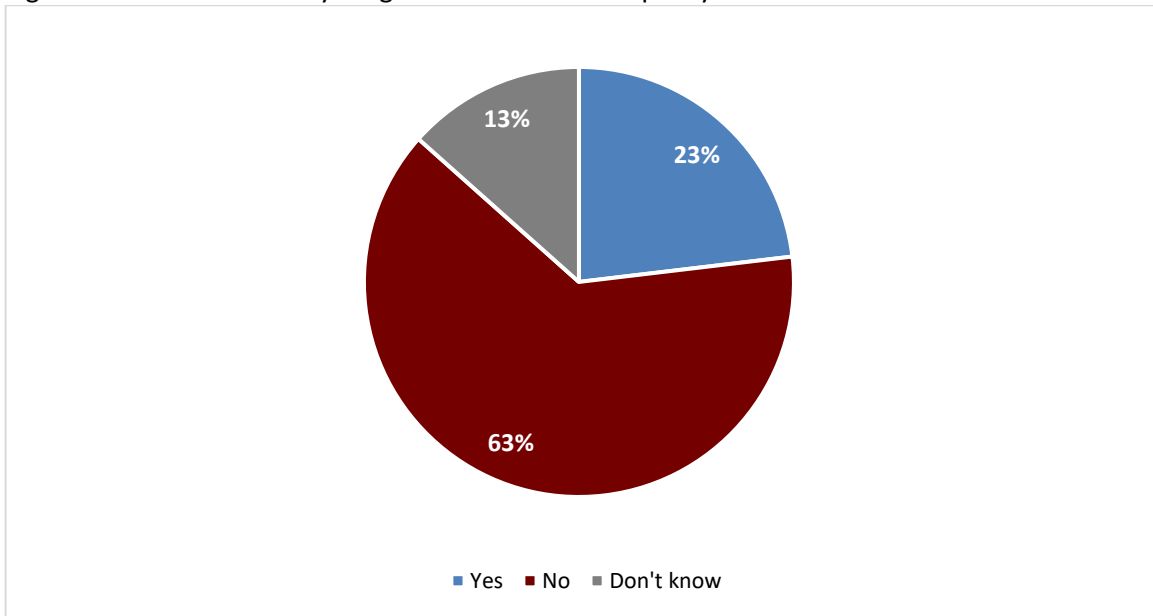
The following choices have gotten **less mentions this year** compared to the previous edition of the study:

- Word of mouth: -3
- Credits at the end of a movie or documentary: -2
- In a library: -1

Exposure to the NFB in the Past Year

A large majority of the respondents who mentioned having heard of the NFB have stated not having seen or heard anything from the NFB within the past year (63%). Almost one quarter of them (23%) have stated having seen or heard something from the NFB in the past year, while 13% stated they did not know.

Figure 6: Seen or heard anything from the NFB in the past year



Q4.2A: Have you seen or heard anything from the NFB in the past year? Base: Respondents aware of the NFB (n=1,031)

The following subgroups were more likely to **have seen or heard anything from the NFB in the past year**:

- Respondents with a university degree (28%)
- Respondents of age 55 and over (26%)

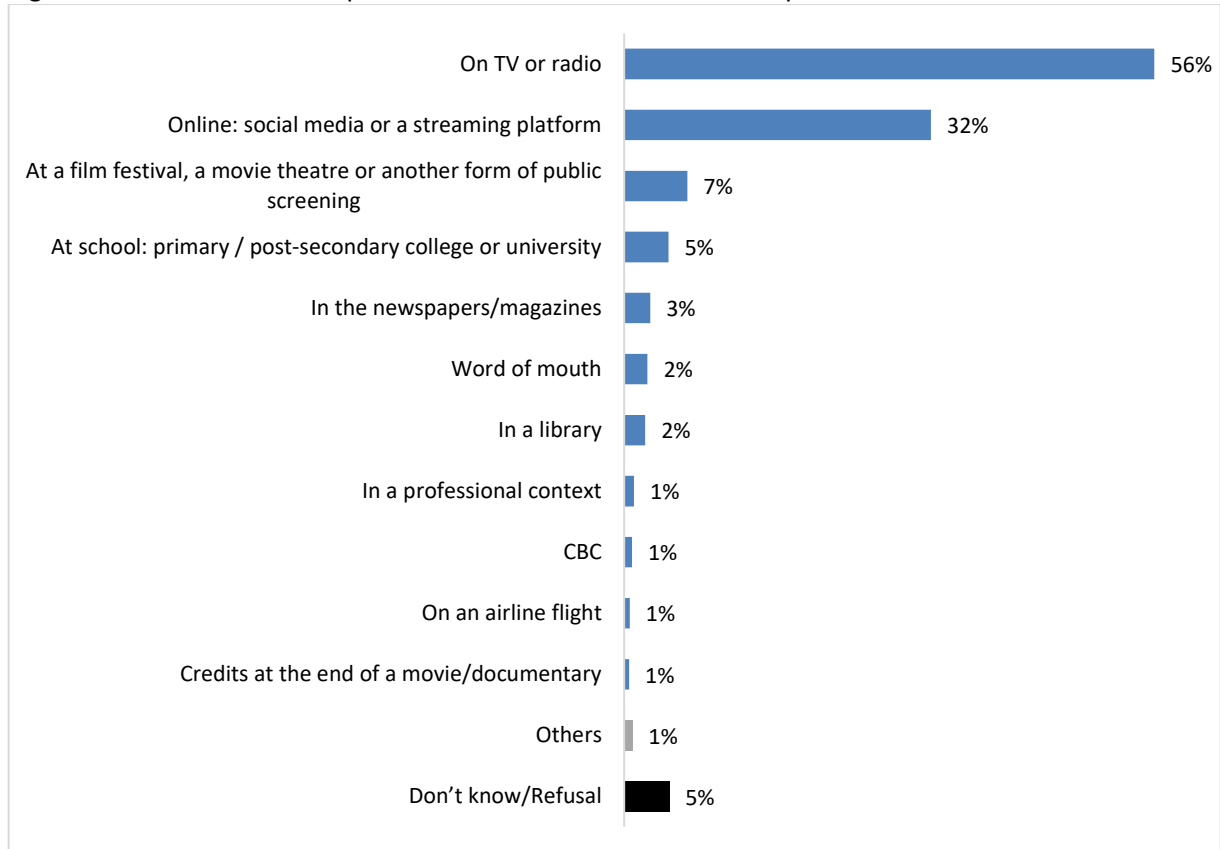
The following subgroups were more likely **not to have seen or heard anything from the NFB in the past year**:

- Respondents between 18 and 34 years of age (74%)

Place Where a NFB Production Was Seen or Heard in the Past 12 Months

Of the respondents who stated having seen or heard something from the NFB within the past year, more than half (56%) have said having seen or heard it on the TV or radio while more than a quarter (32%) have mentioned having seen or heard it online such as on social media or streaming platforms. To a lesser extent, 7% mentioned public screenings such as movie theatres or film festivals and 5% mentioned having seen or heard it at school.

Figure 7: Place where a NFB production was seen or heard in the past 12 months



Q4.2C: Where did you see a NFB production or hear about the National Film Board (NFB) in the past 12 months? Base: Respondents who mentioned having heard a NFB production in the past year (n=258)

The following subgroups were more likely to have seen an NFB production or to have heard about the NFB on the television or on the radio, in the past 12 months:

- Respondents of ages 55 and over (69%)

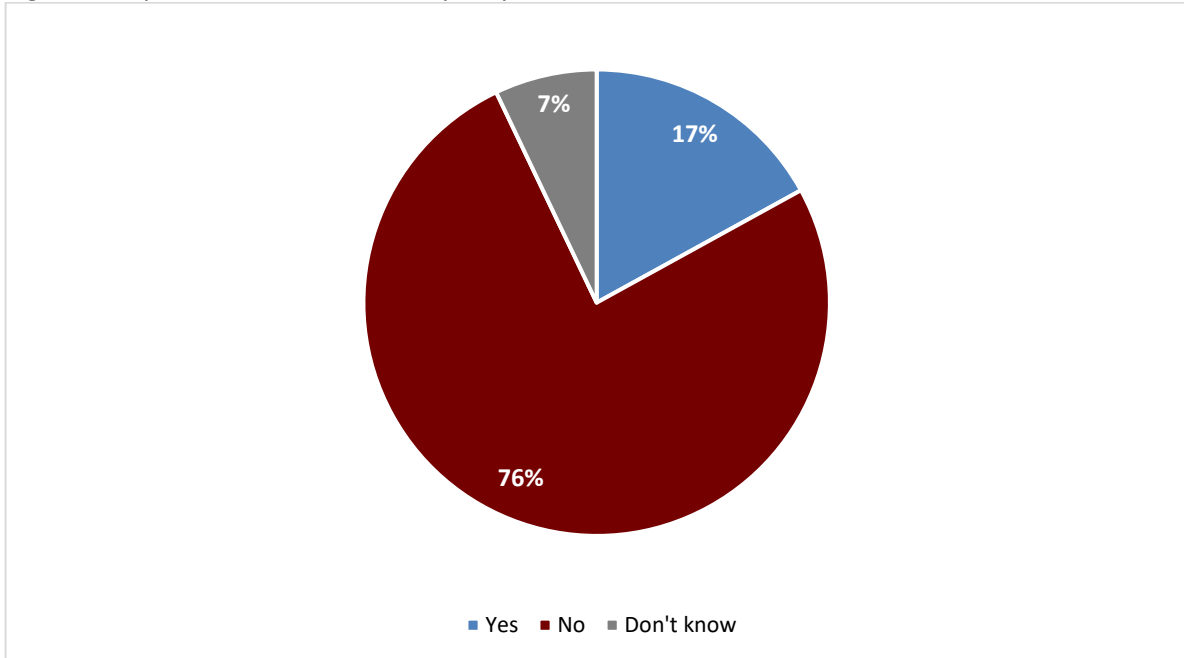
The following subgroups were more likely to have seen an NFB production or to have heard about the NFB online, including on social media and on streaming platforms:

- Respondents who were born outside Canada (50%)
- Respondents between 35 and 54 years of age (51%)
- Respondents with a university degree (44%)

Exposure to NFB Ads in the Past Year

More than three quarters (76%) of the respondents have stated not having seen or heard any NFB ads in the past year, while 17% have said otherwise.

Figure 8: Exposure to NFB ads in the past year



Q38: Have you seen or heard any NFB ads in the past year (for example, TV, radio, social media, theatres, print)? Base: All respondents (n=1,500)

The following subgroups were especially likely **to have seen or heard a NFB ad in the past year**:

- Albertans (23%)
- Respondents of age 55 and over (22%)

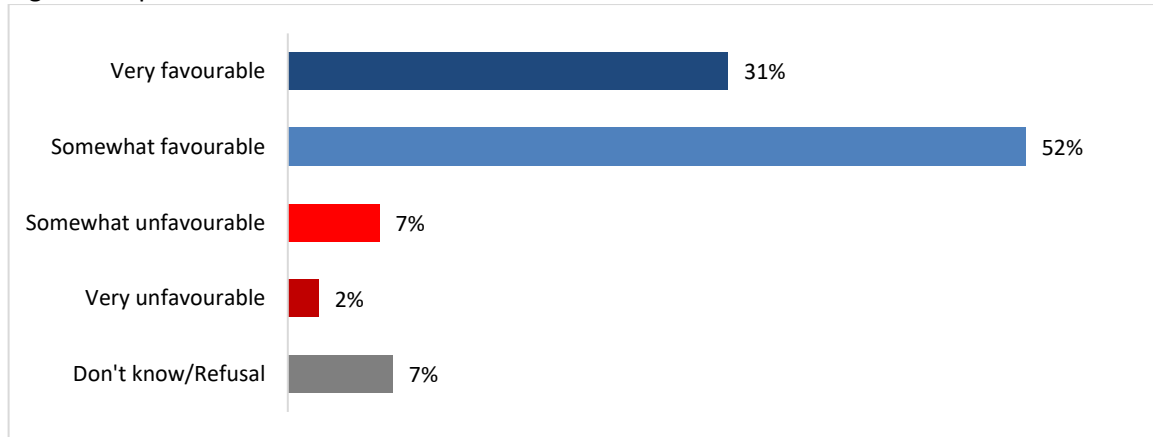
The following subgroups were especially likely **not to have seen or heard a NFB ad in the past year**:

- Respondents between 18 and 34 years of age (84%)
- Ontarians (81%)

Opinion of the NFB

A large majority of those aware of the NFB (84%) have stated having a favourable perception of the organization, including 31% having a very favourable opinion and 52% having a somewhat favourable opinion. Fewer than one out of ten respondents (9%) have mentioned having an unfavourable perception of the NFB, including 7% having a somewhat unfavourable and only 2% having a very unfavourable.

Figure 9: Opinion of the NFB



Q5: Based on what you know of the National Film Board, which of the following best describes your perception of this organization in general? Would you say your perception is... Base: Respondents aware of the NFB (n=1,031)

The following subgroups were more **likely to be very or somewhat favourable** to the NFB:

- Respondents who have visited the NFB's website (93%)
- Respondents who have seen NFB ads in the past year (90%)
- Respondents who are aware of the NFB's work (89%)
- Respondents who have seen an NFB production before (88%)

The following subgroups were more **likely to be very or somewhat unfavourable** to the NFB:

- Respondents who are unaware of the NFB's work (13%)
- Men (12%)

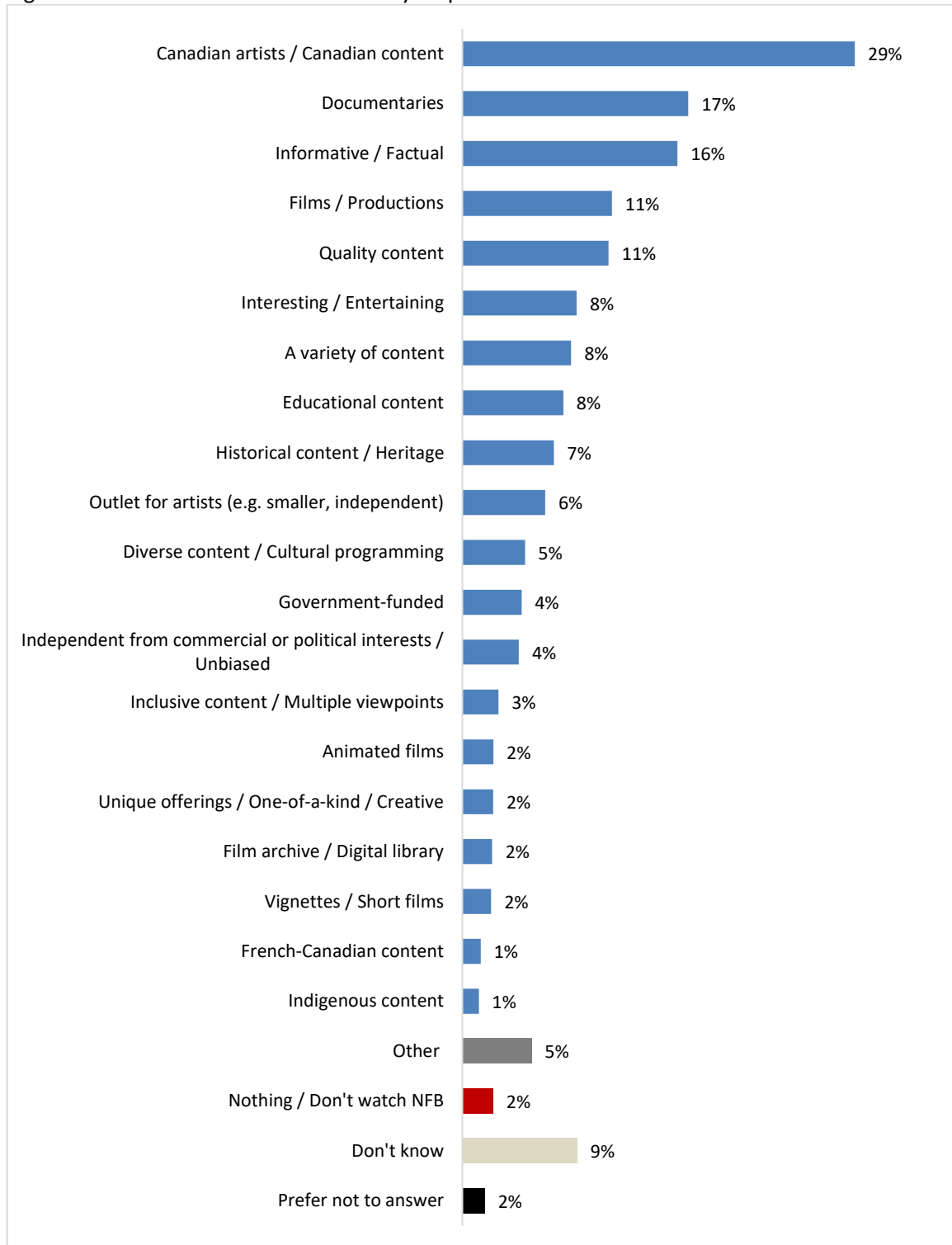
Almost the same proportion of respondents (-1 points) have stated being generally favourable to the NFB this year (89% compared to 90% in 2017). A slightly larger proportion (+2 points) stated being generally unfavourable this year (7% compared to 5% in 2017).

It should be noted that the 2017 results are compared with the 2022 results filtered by respondents who are aware of the NFB. The results of the comparison therefore vary from the graph presented.

Elements that Are Liked and Disliked by Respondents With a Favourable Opinion of NFB

When asked about what they like about the NFB, respondents who stated having a favourable perception of the organization have mentioned the Canadian content and artists (29%), the documentaries (17%), the informative and factual nature of the content (16%), the films and productions (11%), the quality (11%), interesting and entertaining content (8%), the variety of the content (8%), educational content (8%), the historical or heritage-related content (7%), the fact that it constitutes an outlet for artists (6%), and the culturally diverse content (5%). Smaller proportions of respondents also mentioned the government funding of the organization (4%), its unbiased and non-profit nature (4%) and the fact that it showcases a variety of perspectives and viewpoints (3%).

Figure 11: NFB elements that are liked by respondents



Q5B: What do you like about the NFB? *Open question. Base: Respondents who have heard of the NFB and who are very or somewhat favourable to the organization (n=870)

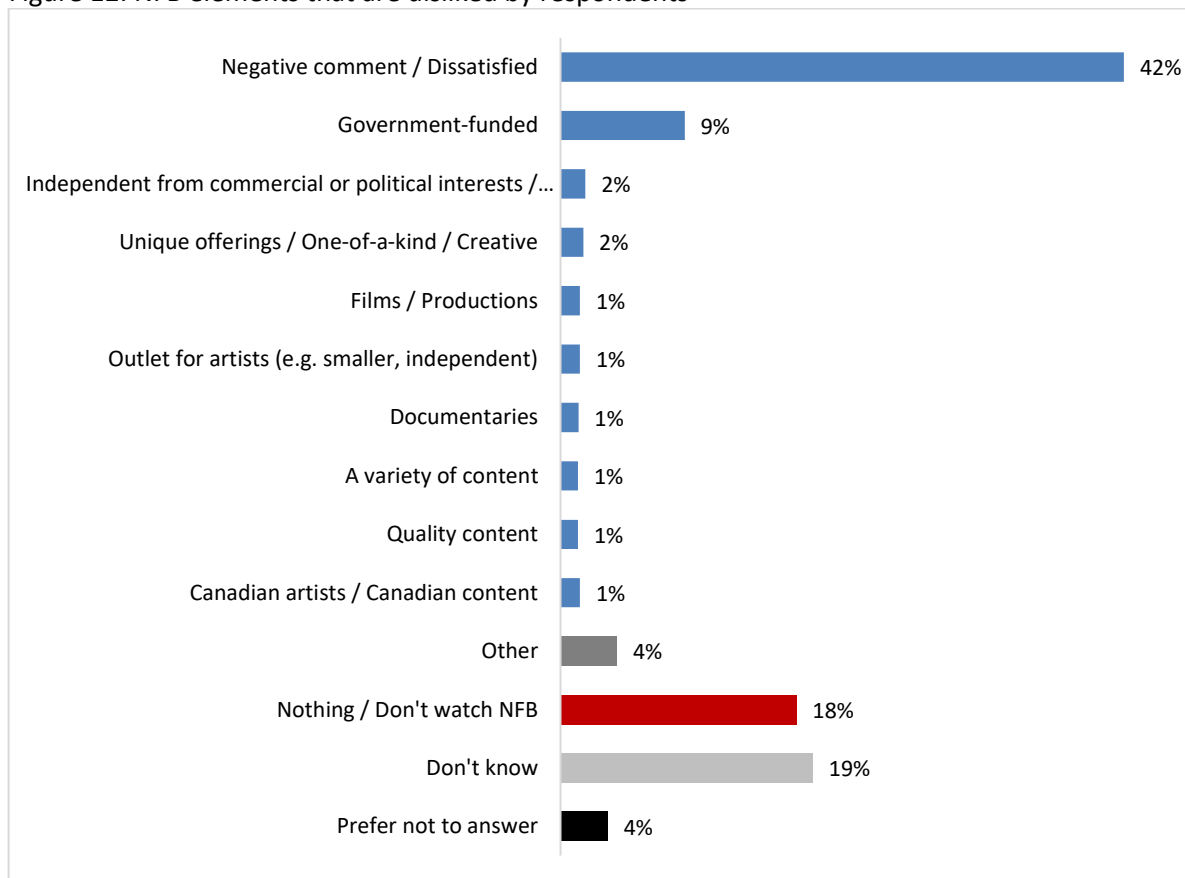
Elements that Are Liked and Disliked by Respondents With an Unfavourable Opinion of NFB

When asked about what they dislike about the NFB, respondents who have stated having a generally unfavourable perception of the organization mostly stated general negative comments and their overall dissatisfaction with the NFB (42%).

Among the negative comments mentioned, some responded have brought up the fact that the productions only reflect certain aspects of Canadian life, that the NFB pushes its own agenda in their productions, that the productions are too niche, and that it is not necessarily a good way to spend public money.

To a lesser extent, they also mentioned the fact that the NFB is government-funded (9%). Close to one out of five of these respondents admitted they did not know what they dislike (19%), while others admitted they did not dislike anything in particular or that they simply don't watch NFB content (18%).

Figure 12: NFB elements that are disliked by respondents



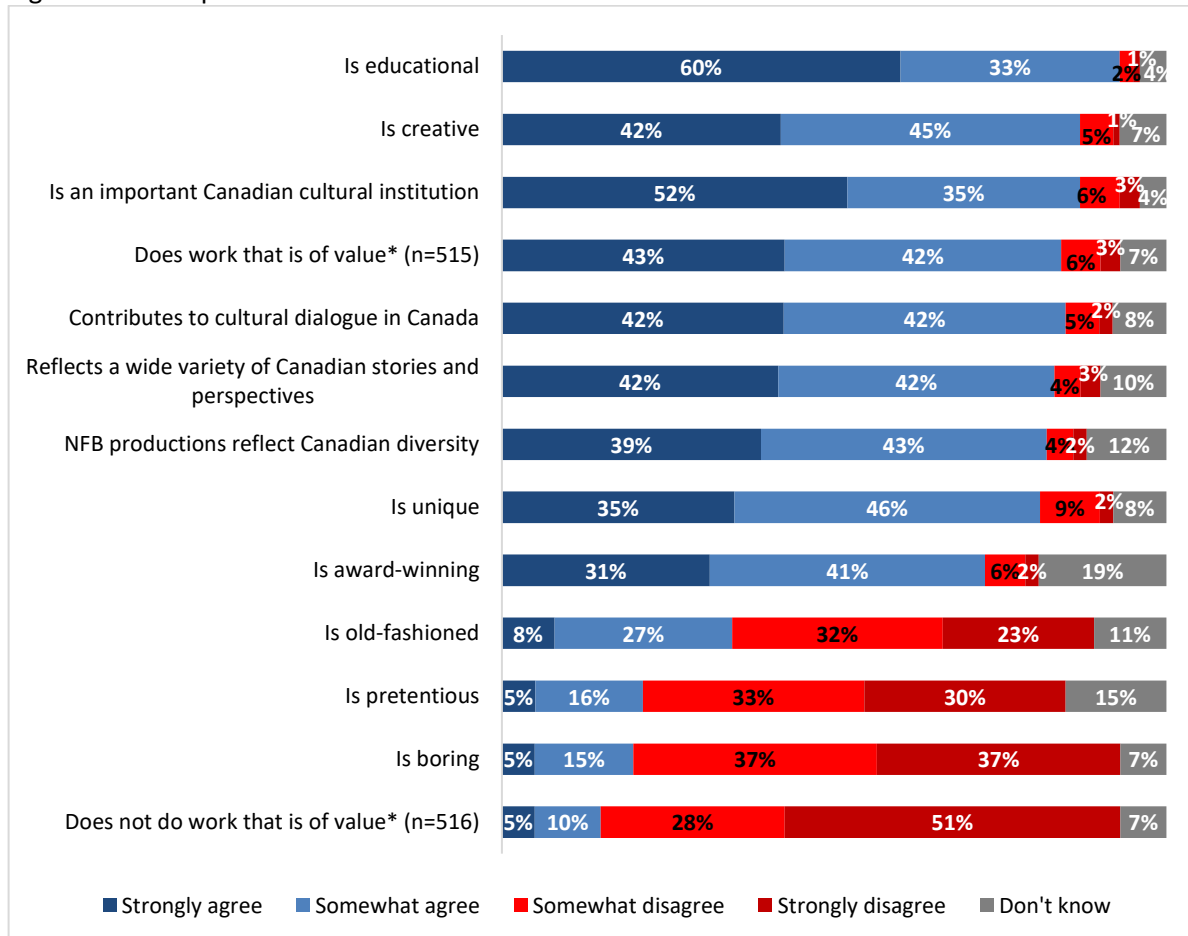
Q5BX: What do you dislike about the NFB? Base: Respondents who have heard of the NFB and who are very or somewhat unfavourable to the organization (n=82)

Perceptions of the NFB

By a large measure, the respondents who have heard of the NFB agree that it is educational (93%), it is creative (87%), it is an important Canadian cultural institution (87%), it contributes to cultural dialogue in Canada (84), it reflects a wide variety of Canadian stories and perspectives (84%), its productions reflect Canadian diversity (82%), it is unique (81%), and it is award-winning (73%).

Additionally, some respondents agree that the NFB is old-fashioned (34%). More than half, however, disagree with that statement (55%). Others agree that the NFB is pretentious (21%), and almost the same proportion thinks that it is boring (20%). For one particular statement, the sample was split in half. Of the half of the sample who saw the positive statement, 84% agreed that the NFB does work that is of value, while 9% only disagree. Of the other half of the sample who saw the negative statement, only 15% agree that the NFB does not do work that is of value, while 79% disagree.

Figure 13: Perceptions of the NFB



Q7: Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board. The National Film Board...
 Base: Respondents who have heard of the NFB (n=1,031) *The base for these two items is a split sample of respondents who have seen or heard a NFB production

Notable subgroup differences regarding respondents' attitudes towards the NFB include:

- Respondents who are aware of the NFB's mission and who had seen a NFB production before and/or in the past year were more **likely to agree with positive statements** about the NFB such as the fact that it is creative, educational, unique, contributes to cultural dialogue in Canada, etc. They were also more **likely to disagree with negative statements** such as the fact that the NFB is old-fashioned, is boring, is pretentious, or that it does not do work that is of value.
- French speakers (92%) and respondents who aware of the NFB's work (90%) were more likely to agree with it being an **important Canadian cultural institution**.
- Respondents who are aware of the NFB's work (87%) and respondents who have seen an NFB production before (85%) were more likely to agree that NFB productions **reflect Canadian diversity**.
- Albertans (45%), men (41%), respondents between 35 and 54 years of age (40%) and anglophones (39%) were more likely to agree that the NFB **is old-fashioned**.
- Albertans (33%), men (27%) and anglophones (25%) were more likely to agree that the NFB **is pretentious**.

The following results illustrate the differences in proportions of respondents who strongly or somewhat agree to each statement obtained in this year's study compared to the 2017 study:

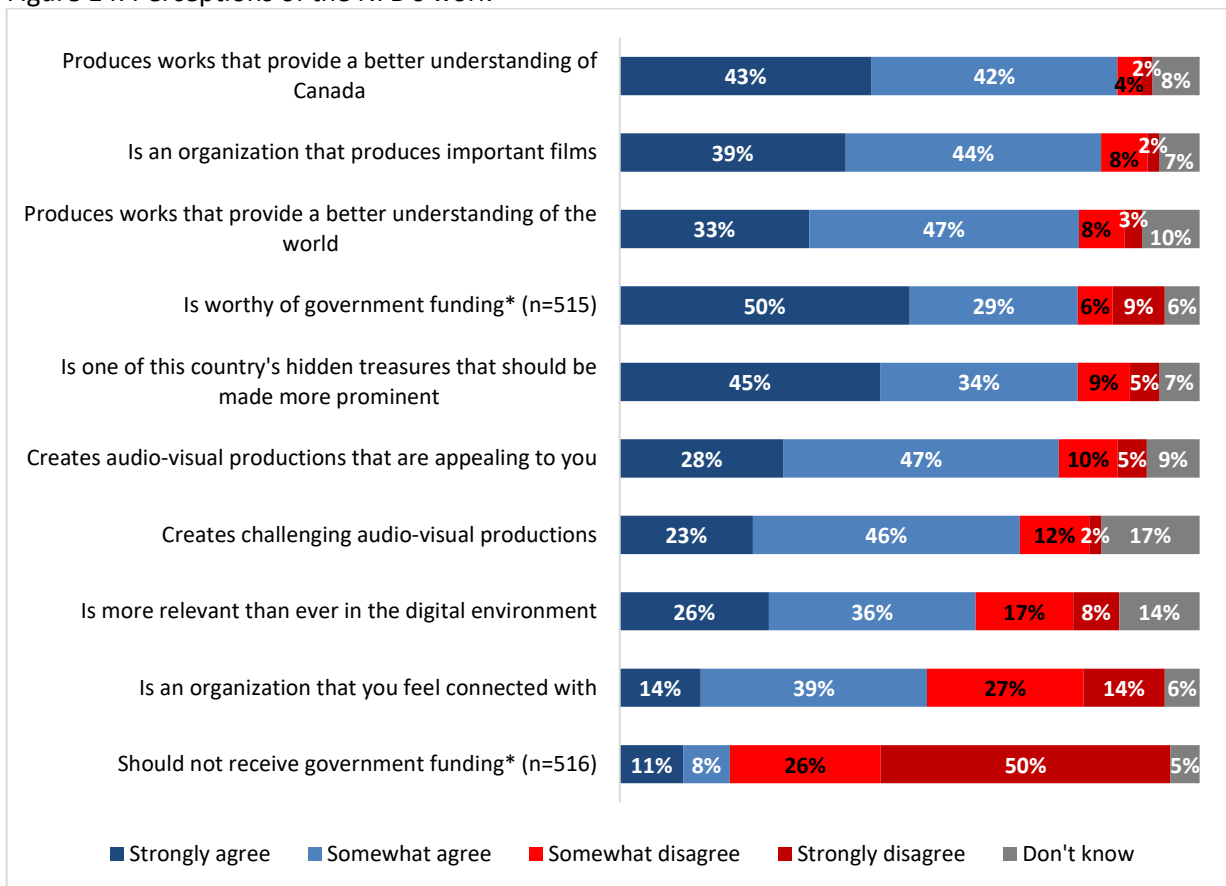
- Is educational: no change
- Is creative: +1
- Is an important Canadian cultural institution: no change
- Does work that is of value: -5
- Contributes to cultural dialogue in Canada: +1
- Is unique: no change
- Is award-winning: -1
- Is old-fashioned: -2

Perceptions of the NFB's Work

By a large measure, the respondents aware of the NFB agree that it produces works that provide a better understanding of Canada (86%), that it is an organization that produces important films (82%), that it produces works that provide a better understanding of the world (80%), that it is one of this country's hidden treasures that should be made more prominent (79%), that it creates appealing audio-visual productions (75%), that it creates challenging audio-visual productions (69%), and that it is more relevant in the digital environment (62%). To a slightly lesser extent, respondents agree that the NFB is an organization that they feel connected with (53%), while 41% disagree.

For one particular statement, the sample was split in half. Of the half of the sample who saw the positive statement, 79% have agreed that the NFB is worthy of government funding. Of the other half of the sample who saw the negative statement, 19% agree that the NFB should not receive government funding.

Figure 14: Perceptions of the NFB's work



Q8: Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board. The National Film Board...
 Base: Respondents who have heard of the NFB (n=1,031) *The base for these two items is a split sample of respondents who have seen or heard a NFB production

Notable subgroup differences regarding respondents' attitudes towards the NFB's productions include:

- Respondents aware of the NFB in the past year, respondents who are aware of the NFB's mission, respondents who have visited the NFB.ca website, respondents who have seen its ads in the past year and respondents who have seen a NFB production before and/or in the past year were more likely to **agree with a large majority of the statements, except for the one stating that the NFB should not receive government funding**, for which they were more likely to disagree.

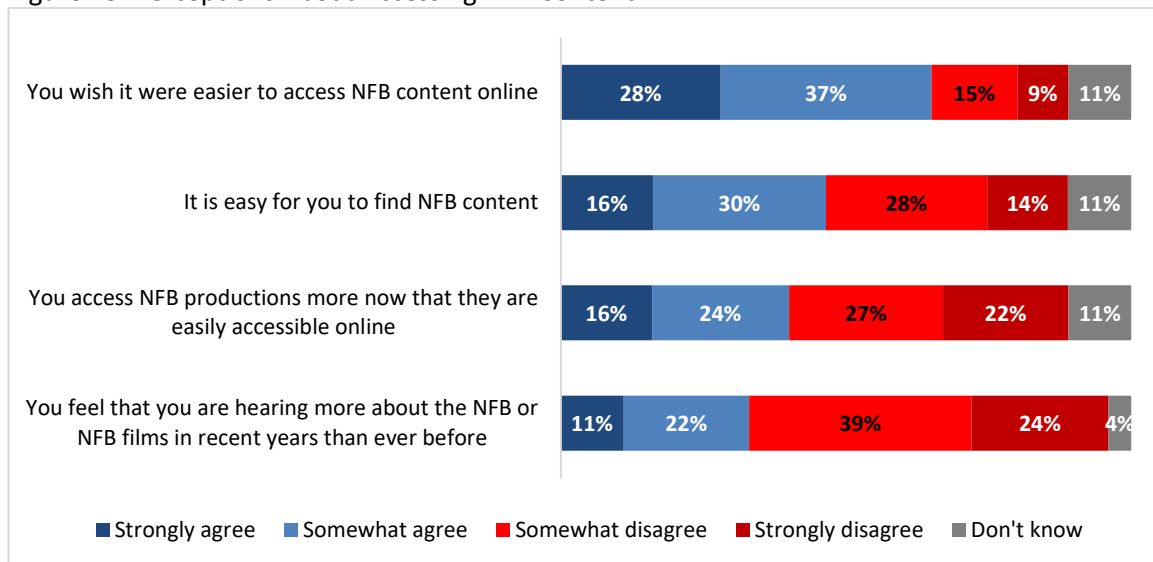
The following results illustrate the differences in proportions of respondents who strongly or somewhat agree to each statements obtained in this year's study compared to the 2017 study:

- Produces works that provide a better understanding of Canada: no change
- Is an organization that produces important films: no change
- Produces works that provide a better understanding of the world: no change
- Is worthy of government funding: -7
- Is one of this country's hidden treasure that should be made more prominent: -2
- Creates audio-visual productions that are appealing to you: -3
- Creates challenging audio-visual productions: +1
- Is more relevant than ever in the digital environment: -2
- Is an organization that you feel connected with: +2
- Should not receive government funding: +3

Perceptions About Accessing NFB Content

A strong proportion of respondents aware of the NFB agree upon wishing it were easier to access NFB content online (65%), including 28% who strongly agree and 37% who somewhat agree. A smaller proportion agrees that it is easy for them to find NFB content (47%), including 16% who strongly agree and 30% who somewhat agree, while 42% disagree, including 28% who somewhat disagree and 14% who strongly disagree. Four out of ten (40%) agree that they access NFB productions more now that they are more accessible online, including 16% who strongly agree and 24% who somewhat agree while close to half (49%) disagree, including 27% who somewhat disagree and 22% who strongly disagree. Finally, a third of those respondents agree (33%) that they are hearing more about the NFB or NFB films in recent years than ever before, including 11% who strongly agree and 22% who somewhat agree, while 63% disagree with the same statement, including 39% who somewhat disagree and 24% who strongly disagree.

Figure 15: Perceptions About Accessing NFB Content



Q9: Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board. Base: Respondents aware of the NFB (n=1,031)

Among respondents who agree that **they wish it was easier to access NFB content online**, notable subgroup differences include:

- Respondents between 18 to 34 years of age (82%)
- Quebecers (75%)
- Francophones (75%)
- Respondents who visited the NFB.ca (73%)

Among respondents who agree that **it is easy for them to find NFB content**, notable subgroup differences include:

- Respondents who visited the NFB.ca (76%)
- Respondents who have heard of the NFB in the past year (68%)
- Respondents who have seen an ad from NFB in the past year (58%)

Among respondents who agree that **they access NFB productions more now that they are easily accessible online**, notable subgroup differences include:

- Respondents who have visited the NFB.ca (69%)
- Respondents who have heard of the NFB in the past year (58%)
- Respondents between 18 to 34 years of age (57%)
- Francophones (49%)
- Quebecers (48%)

Among respondents who agree that **they feel that they are hearing more about the NFB or the NFB films in recent years than ever before**, notable subgroup differences include:

- Respondents who have seen an ad from NFB in the past year (52%)
- Respondents who have heard of the NFB in the past year (47%)

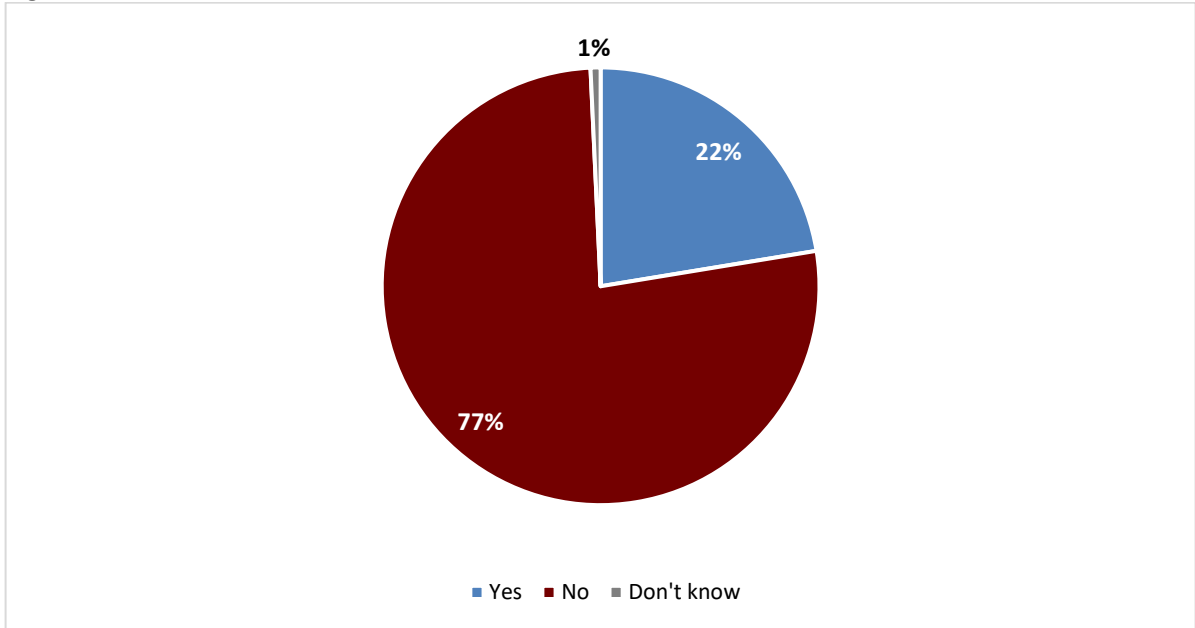
The following results illustrate the differences in proportions of respondents who strongly or somewhat agree to each statements obtained in this year's study compared to the 2017 study:

- You wish it were easier to access NFB content online: +3
- It is easy for you to find NFB content: +2
- You access NFB productions more now that they are easily accessible online: -2
- You feel that you are hearing more about the NFB or NFB films in recent years than ever before: -7

Visit of the NFB Website

More than three quarters of the respondents who have heard about the NFB (77%) have stated having never visited the NFB.ca website, while 22% have stated having visited it.

Figure 16: Visit of the NFB.ca website



Q9.1: Have you ever visited the NFB.ca website? Base: Respondents aware of the NFB (n=1,031)

The following subgroups were more likely to have visited the NFB.ca website at least once:

- Nova Scotians (40%)
- Respondents who have heard of NFB in the past year (39%)
- Respondents with a university degree (33%)
- Respondents who have seen an ad in the past year (31%)
- Francophones (28%)
- Respondents who are aware of the NFB's work (27%)
- Respondents living in urban centers (27%)

The following subgroups were more likely not to have visited the NFB.ca website:

- Albertans (86%)
- British Columbians (83%)
- Respondents who have not heard of the NFB in the past year (82%)
- Respondents of age 55 and over (80%)

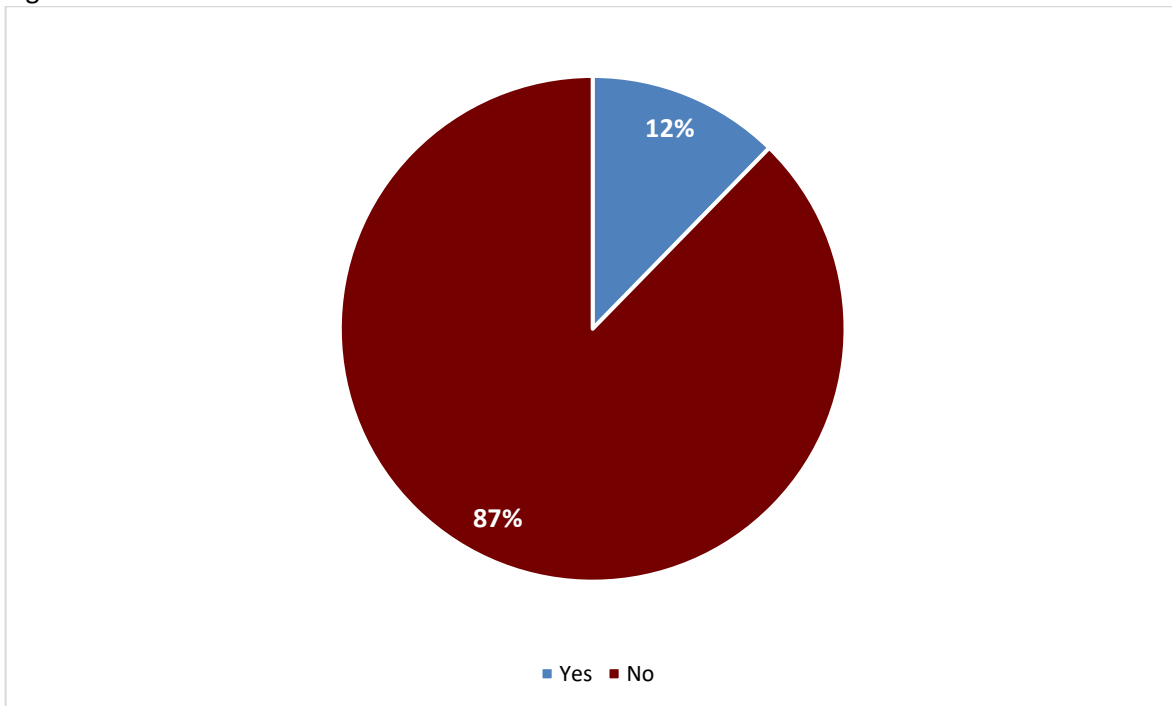
Slightly more respondents (+1 points) have mentioned having visited the NFB.ca website in this year's study (27% compared to 26% in 2017).

It should be noted that the 2017 results are compared with the 2022 results filtered by respondents who are aware of the NFB. The results of the comparison therefore vary from the graph presented.

Awareness of the Content Available on the NFB Website

A large majority of respondents aware of the NFB (87%) have mentioned not knowing that the NFB provides over 5,000 films and over 60 interactive web projects, including apps, available for free at NFB.ca. Slightly more than one out of ten respondents (12%) have mentioned being aware of the content available on the website.

Figure 17: Awareness of the content available on the NFB website



Q9.2: Were you aware that the NFB provides over 5,000 films and over 60 interactive web projects, including apps, available for free at nfb.ca? Base: Respondents aware of the NFB (n=1,031)

The following subgroups were more likely to be aware of the content available on the NFB.ca website:

- Respondents who have heard of the NFB in the past year (24%)
- Quebecers (20%)
- Francophones (20%)
- Respondents who have seen or heard an ad from the NFB in the past year (18%)
- Respondents living in urban centers (16%)
- Respondents with a university degree (16%)

The following subgroups were more likely not to be aware of the content available on the NFB.ca website:

- Albertans (93%)
- Respondents who are unaware of the NFB’s mission (93%)
- Respondents who have not heard of the NFB in the past year (91%)
- Anglophones (90%)

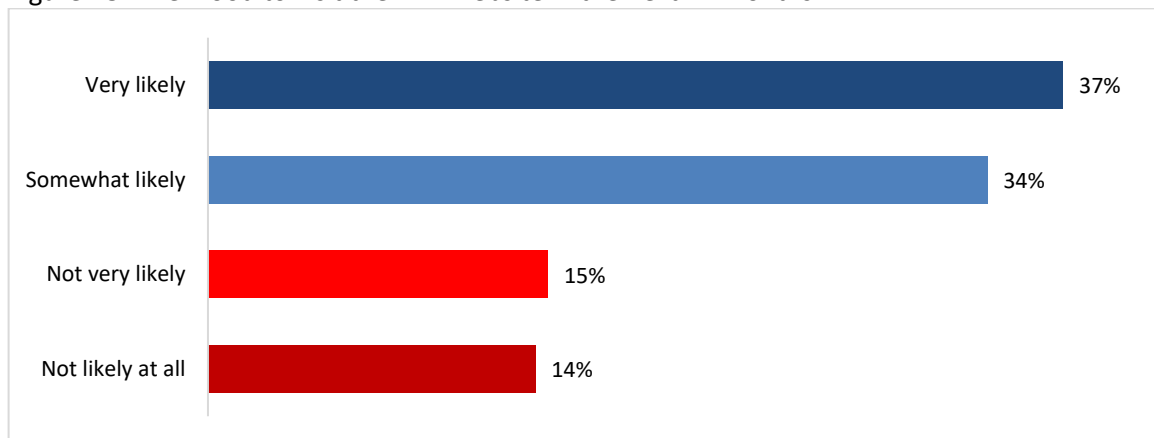
The same proportion of respondents have mentioned being aware of the content available for free at NFB.ca in this year’s study (15% compared to 15% in 2017).

It should be noted that the 2017 results are compared with the 2022 results filtered by respondents who are aware of the NFB. The results of the comparison therefore vary from the graph presented.

Likelihood to Visit the NFB Website in the Next 12 Months

About seven out of ten respondents aware of the NFB (71%) have stated it is likely that they visit the NFB website in the next 12 months, including 37% very likely and 34% somewhat likely. About three out of 10 (29%) respondents have mentioned it is not likely that they visit the NFB website, including 15% not very likely and 14% not likely at all.

Figure 18: Likelihood to visit the NFB website in the next 12 months



Q17: And thinking about the next 12 months, how likely are you to visit the NFB website? Base: Respondents aware of the NFB (n=1,031)

The following subgroups were overrepresented among those very or somewhat likely to visit the NFB website in the next 12 months:

- Respondents who have visited the NFB.ca (90%)
- Respondents who have seen an NFB production in the past year (82%)
- Respondents between 18 and 34 years of age (81%)
- Quebecers (80%)

- Francophones (79%)
- Respondents with a university degree (77%)
- Respondents living in urban centers (76%)

The following subgroups were overrepresented among those not very likely very or not at all likely to visit the NFB website in the next 12 months:

- Albertans (40%)
- Manitobans (47%)
- Respondents living in rural communities (37%)
- Respondents of age 55 years and over (35%)
- Anglophones (32%)

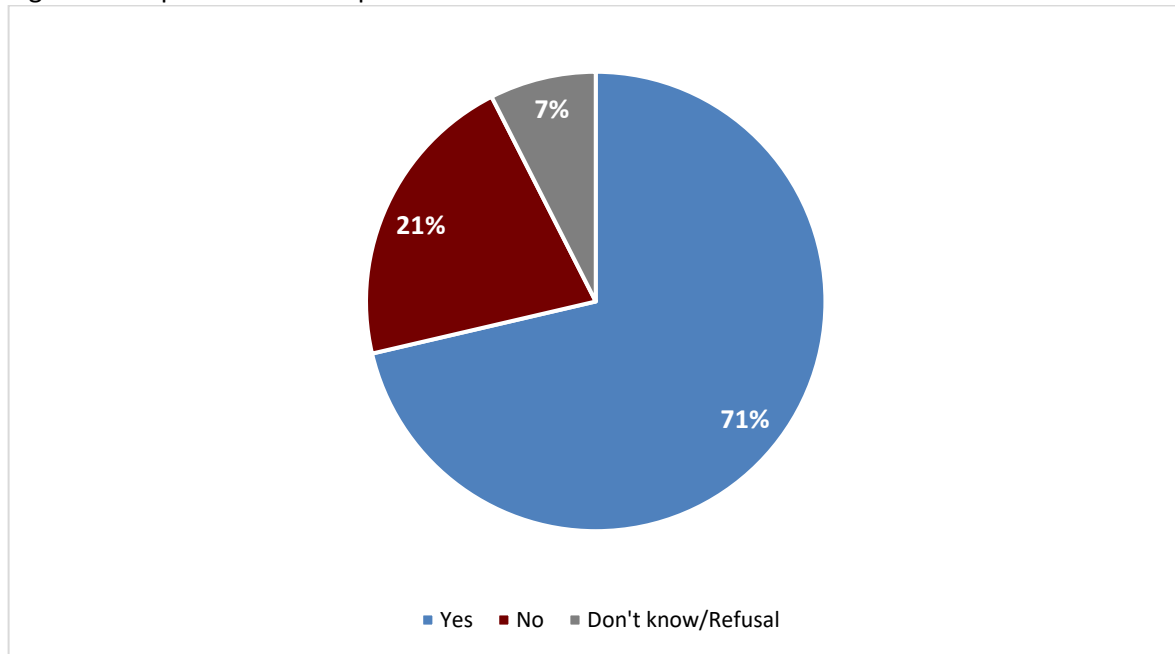
Almost the same proportion of respondents (+1 points) has stated being likely to visit the NFB Website in the next twelve months (72% compared to 71% in 2017) and almost the same proportion of respondents (-1 points) has stated being not likely to visit the NFB Website in the next twelve months (28% compared to 29% in 2017).

It should be noted that the 2017 results are compared with the 2022 results filtered by respondents who are aware of the NFB. The results of the comparison therefore vary from the graph presented.

Exposure to a NFB Production

About seven out of ten respondents aware of the NFB (71%) remembered having seen a NFB production, while 21% did not.

Figure 19: Exposure to a NFB production



Q10: To the best of your knowledge, have you ever seen a NFB production (i.e., film, interactive experiences, web productions)? Base: Respondents who have heard of the NFB (n=1,031)

The following subgroups were more likely to remember having seen a NFB production:

- Nova Scotians (85%)
- Quebecers (80%)
- Francophones (80%)
- Respondents with a university degree (80%)
- Respondents who are aware of the NFB's work (78%)

The following subgroups were more likely not to remember having seen a NFB production:

- Respondents who are unaware of the NFB's work (31%)
- Respondents born outside Canada (30%)
- Anglophones (23%)

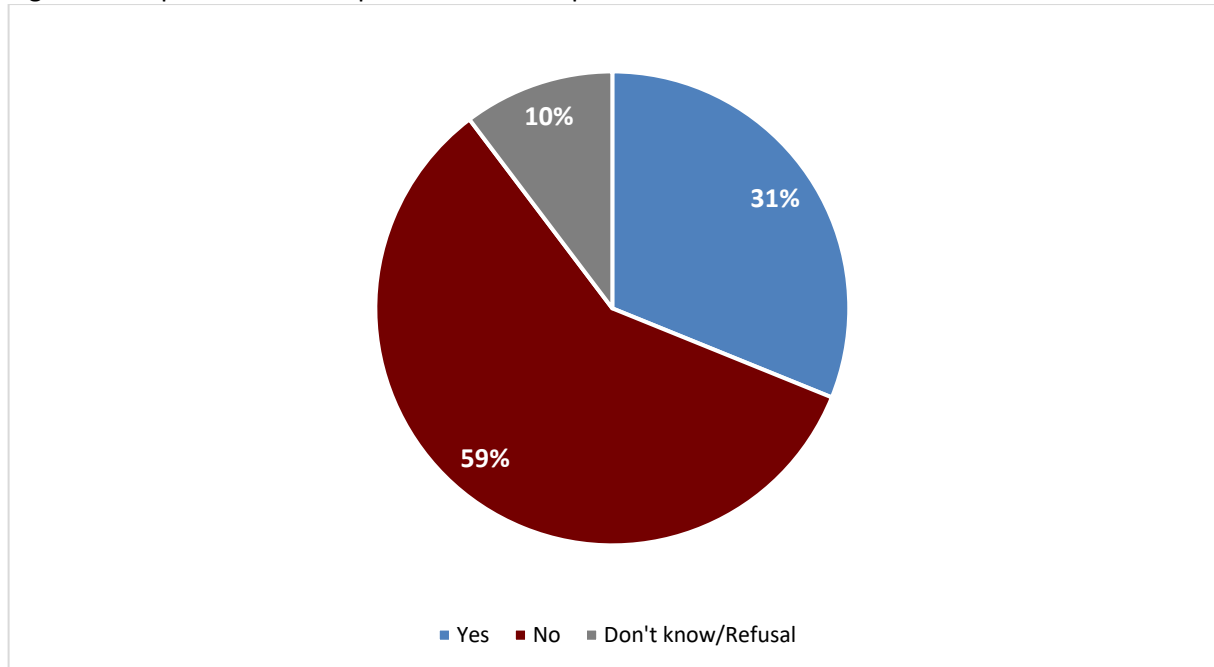
Slightly more respondents (+2 points) have mentioned having seen an NFB production in this year's study (78% compared to 76% in 2017).

It should be noted that the 2017 results are compared with the 2022 results filtered by respondents who are aware of the NFB. The results of the comparison therefore vary from the graph presented.

Exposure to a NFB Production in the Past 12 Months

Close to six out of ten respondents who have heard of the NFB (59%) could not remember having seen a NFB production in the past 12 months. Almost one third of them (31%) have stated they have seen such a production within the last year, and one out of ten of them (10%) have stated they did not know or refused to answer.

Figure 20: Exposure to a NFB production in the past 12 months



Q10B: To the best of your knowledge, have you ever seen a NFB production in the last 12 months (i.e., film, interactive experiences, web productions)? Base: Respondents aware of the NFB (n=1,031)

The following subgroups were more likely to be remembered having seen a NFB production in the past 12 months:

- Respondents who have seen or heard anything from the NFB in the past year (81%)
- Respondents who visited the NFB.ca (54%)
- Respondents who have seen or heard an ad from the NFB in the past year (51%)
- Nova Scotians (51%)

The following subgroups were less likely to remember having seen a NFB production in the past 12 months:

- Respondents who have never seen an NFB production (84%)
- Respondents between 18 and 34 years of age (69%)

Sources from which NFB Products or Productions Were Accessed

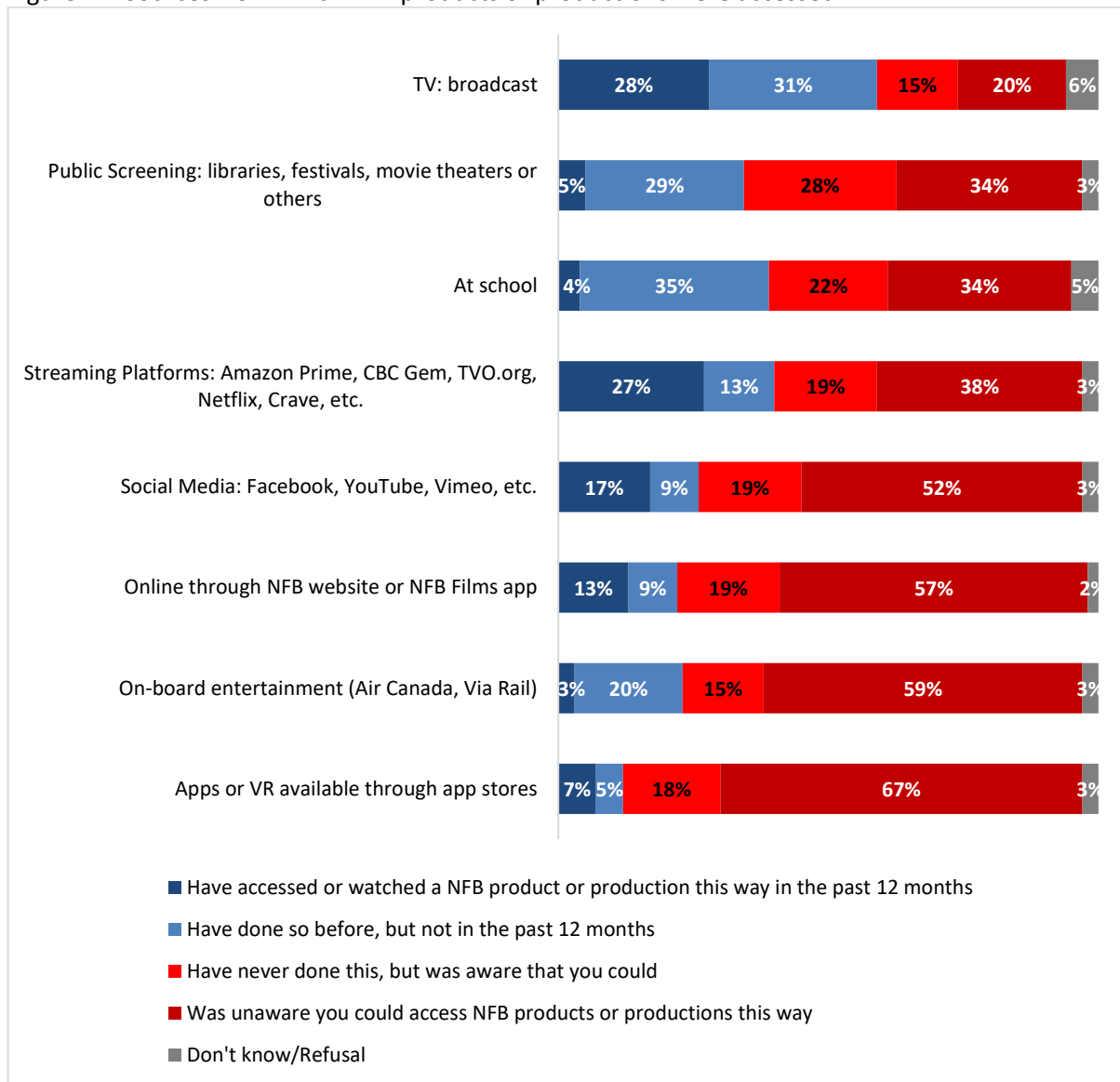
The three most frequently used sources to access NFB productions are TV, public screening and at school. Three quarters of the respondents who remember having seen a NFB product or production (75%) were aware that NFB productions could be accessed via TV broadcast, including 28% who have accessed NFB products this way in the past 12 months, 31% who have done so before, but not in the past 12 months and 15% who never have but were aware that it was possible. One fifth of the respondents (20%) was unaware that NFB productions could be accessed by TV broadcast.

A total of 62% of the respondents who remember having seen a NFB product or production were aware that NFB products and productions could be seen or accessed at public screenings, including 5% who have accessed NFB products this way in the past 12 months, 29% who have done so before, but not in the past 12 months and 28% who never have but were aware that it was possible. About one third of the respondents (34%) was unaware that NFB productions could be accessed this way.

A total of 61% of the respondents who remember having seen a NFB product or production were aware that NFB products and productions could be seen or accessed at school, including 4% who have accessed NFB products this way in the past 12 months, 35% who have done so before, but not in the past 12 months and 22% who never have but were aware that it was possible. About one third of the respondents (34%) was unaware that NFB productions could be accessed this way.

Regarding the NFB Website and apps, a total of 41% of the respondents who remember having seen a NFB product or production were aware that NFB products and productions could be seen or accessed online through those platforms, including 13% who have accessed NFB products this way in the past 12 months, 9% who have done so before, but not in the past 12 months and 19% who never have but were aware that it was possible. More than half (57%) of the respondents were unaware that NFB productions could be accessed this way.

Figure 21: Sources from which NFB products or productions were accessed



Q12: National Film Board products and productions are accessible from a variety of sources. For each of the following, please indicate whether you have accessed or watched a NFB product or production this way in the past 12 months, have done so before but not in the past 12 months, have never done but were aware you could do this, or were unaware you could access NFB products and productions that way. Base: Respondents who remember having seen a NFB product or production (n=760)

Among respondents who were aware that they could access NFB production through **the NFB website and Films app**, notable subgroup differences include:

- Respondents who visited the NFB.ca (77%)
- Ontarians (47%)
- Respondents who have heard on the NFB in the past year (54%)

- Respondents who are aware of the NFB's work (46%)

Among respondents who were aware that they could access NFB production through **TV: Broadcast**, notable subgroup differences include:

- Respondents who have heard of NFB in the last year (87%)
- Ontarians (81%)
- Anglophones (77%)

Among respondents who were aware that they could access NFB production through **Public screenings**, notable subgroup differences include:

- Respondents who have heard of NFB in the past year (71%)
- Ontarians (70%)

Among respondents who were aware that they could access NFB production through **at School**, notable subgroup differences include:

- Respondents between 18 and 34 years of age (73%)
- Respondents who visited the NFB.ca (73%)
- Respondents who are aware of the NFB's work (66%)
- Anglophones (65%)

Among respondents who were aware that they could access NFB production through **Streaming platforms**, notable subgroup differences include:

- Respondents who heard about the NFB in the past year (73%)
- Respondents who visited the NFB.ca (71%)
- Ontarians (66%)
- Anglophones (64%)
- Respondents who are aware of the NFB's work (64%)

Among respondents who were aware that they could access NFB production through **Social media**, notable subgroup differences include:

- Respondents between 18 and 34 years of age (60%)
- Respondents who visited the NFB.ca (63%)
- Respondents who heard about NFB in the past year (59%)

Among respondents who were aware that they could access NFB production through **On-board entertainment**, notable subgroup differences include:

- Respondents who visited the NFB.ca (48%)
- Respondents who heard about NFB in the past year (47%)
- Ontarians (46%)
- Anglophones (41%)

Among respondents who were aware that they could access NFB production through **Apps or VR**, notable subgroup differences include:

- Respondents who visited the NFB.ca (40%)
- Respondents who heard about the NFB in the past year (38%)

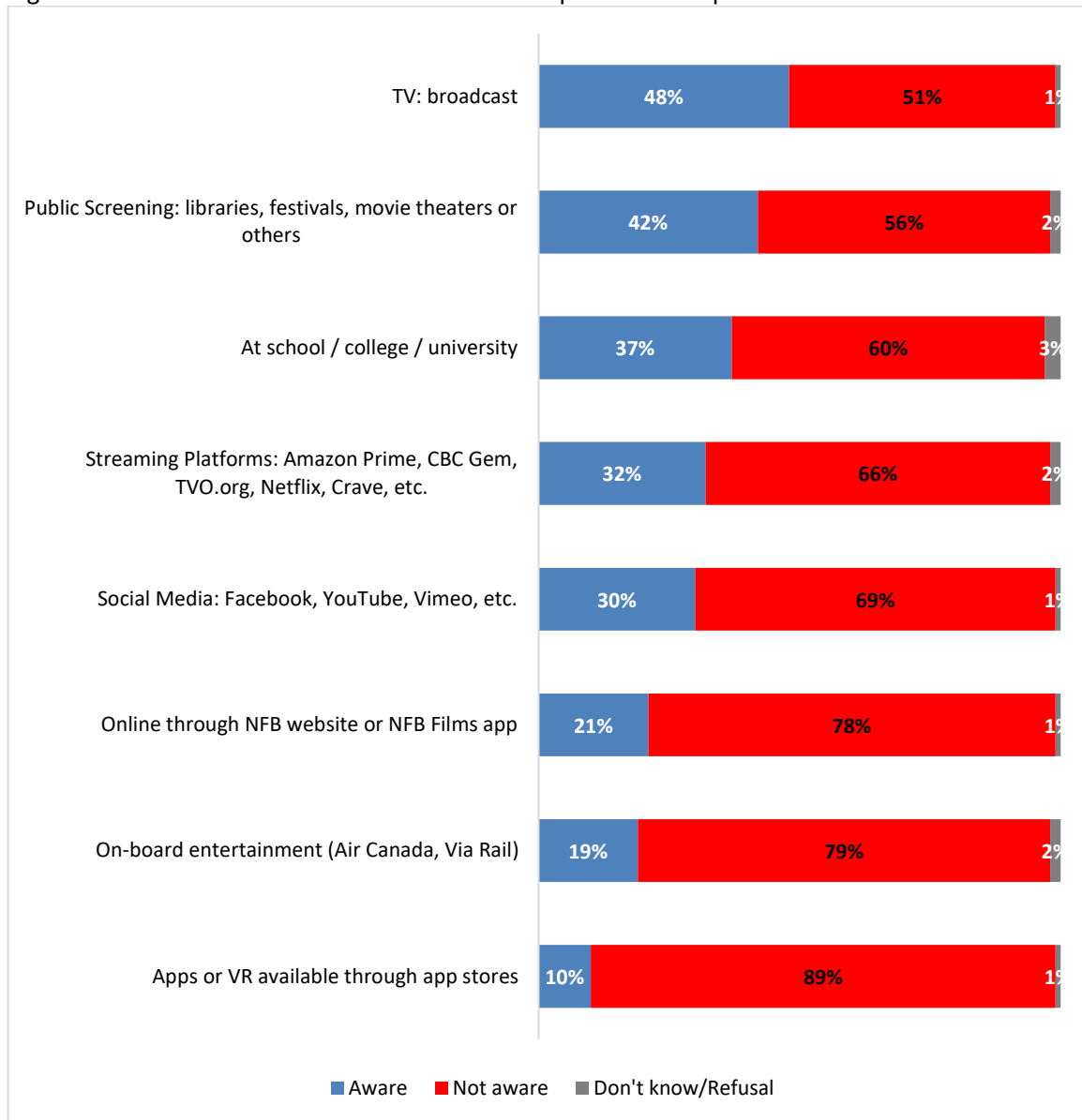
The following results illustrate the differences in proportions of respondents who were generally aware of each source of access obtained in this year's study compared to the 2017 study:

- TV broadcast: no change
- Public screening: no change
- At school: +2
- Online through NFB website or NFB Films app: +1
- On-board entertainment: -1
- Apps or VR available through app stores: +5

Awareness of Sources from which NFB Products and Productions Can Be Accessed

In general, about half or more than half of the respondents who don't remember seeing an NFB product or production were unaware of sources through which they can access NFB content. A total of 48% of respondents who don't remember having seen a NFB product or production were aware of the possibility to access NFB content via TV broadcasting. 42% of them were aware of the possibility to access it at public screenings while 56% were not. 37% of the respondents were aware of the possibility of accessing NFB content at school while 60% were unaware. A third (32%) of respondents were aware that NFB content can be accessed via streaming platforms while 66% were unaware of it. Similarly, 30% of the respondents were aware that NFB content can be accessed through social media such as YouTube, Facebook or Vimeo while 69% were unaware. Only 21% of the respondents were aware of the possibility to access NFB content online through the NFB website or NFB Films app. Similarly, 19% of the respondents were aware that NFB content could be accessed through on-board entertainment while 79% of them were unaware of it. Finally, only one out of 10 respondents (10%) were aware that NFB products or productions could be accessed via apps and VR available through app stores, while 89% were unaware of it.

Figure 22: Awareness of sources from which NFB products and productions can be accessed



Q12B: National Film Board products and productions are accessible from a variety of sources. For each of the following, please indicate whether you were aware or were unaware you could access NFB products and productions that way. Base: Respondents who don't remember having seen a NFB product or production (n=271)

Among respondents who were not aware that they could access NFB production through **the NFB website and films app**, notable subgroup differences include:

- Anglophones (84%)
- Respondents who did not visit the NFB website (83%)

Among respondents who were not aware that they could access NFB production through **TV broadcasts**, notable subgroup differences include:

- Respondents between 18 and 34 years of age (68%)
- Respondents who are unaware of the NFB's work (64%)
- Respondents who have not heard of the NFB in the past year (58%)

Among respondents who were not aware that they could access NFB production through **public screening**, notable subgroup differences include:

- Respondents who are unaware of the NFB's work (63%)

Among respondents who were not aware that they could access NFB production at **school**, notable subgroup differences include:

- Respondents who are unaware of the NFB's work (68%)

Among respondents who were not aware that they could access NFB production through **streaming platforms**, notable subgroup differences include:

- Respondents who are unaware of the NFB's work (75%)
- Respondents who have not heard of the NFB in the past year (70%)

Among respondents who were not aware that they could access NFB production through **Social Media**, notable subgroup differences include:

- Respondents who have not visited the NFB website (71%)

Among respondents who were not aware that they could access NFB production through **on-board entertainment**, notable subgroup differences include:

- Respondents who have not visited the NFB website (81%)

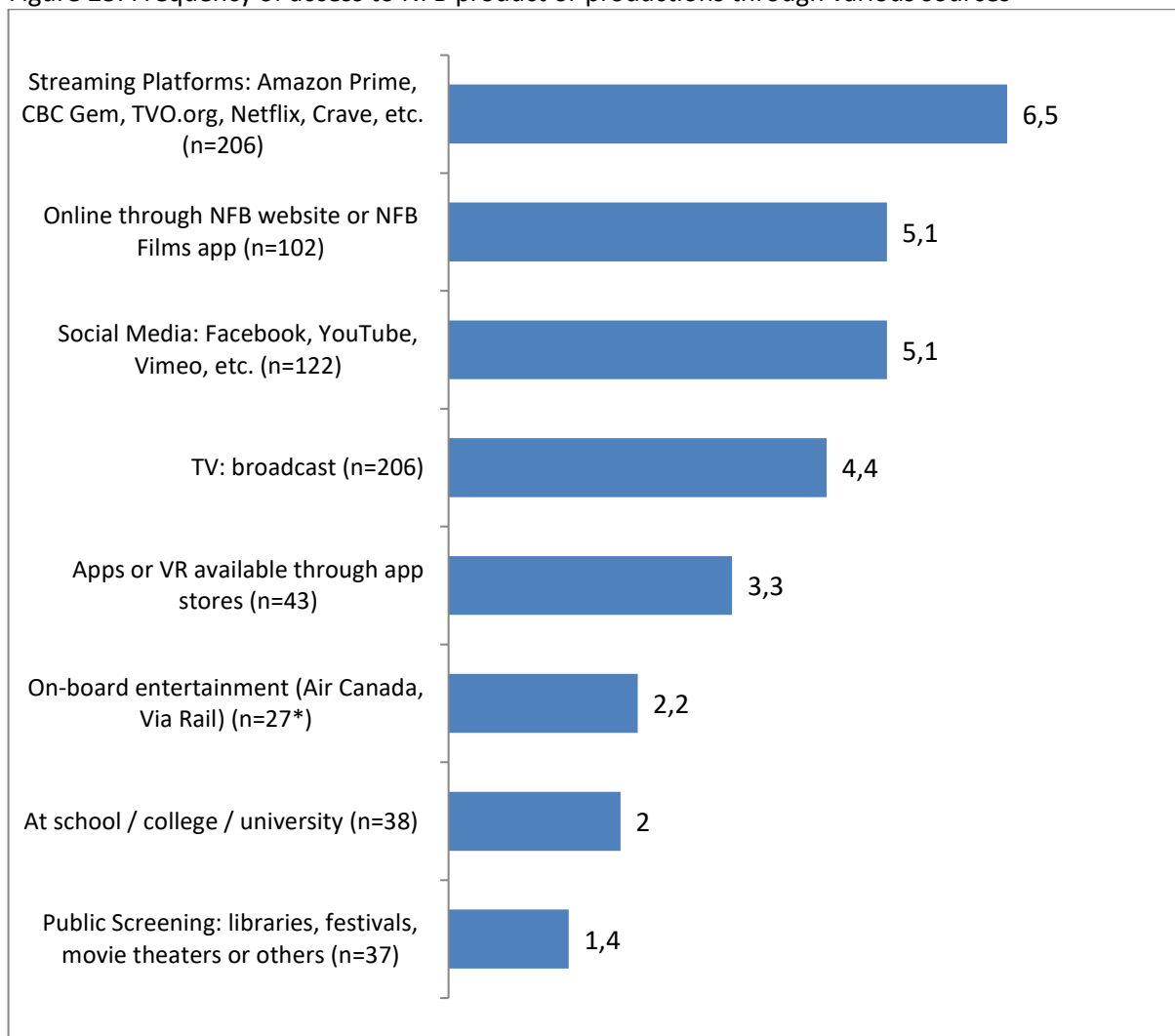
The following results illustrate the differences in proportions of respondents who were generally aware of each source of access obtained in this year's study compared to the 2017 study:

- TV broadcast: -5
- Public screening: +5
- At school: +2
- Online through NFB website or NFB Films app: +3
- On-board entertainment: -3
- Apps or VR available through app stores: +1

Frequency of Access to NFB Product or Productions through Various Sources

Respondents who have stated having accessed NFB content through streaming platforms have, on average, accessed it this way 6.5 times in the past year. Respondents who have stated having accessed NFB content online through the NFB website or film apps, or on social media, have done it 5.1 times, on average in the past year. Those who have stated having accessed NFB content through TV broadcasts have done it on an average of 4.4 times in the past year. Respondents who have accessed NFB content through apps or VR have done it on an average of 3.3 times in the past year. Those who have accessed NFB content at school have done it on an average of 2 times in the past year, and those who have accessed it at public screenings have done it on an average of 1.4 times in the past year.

Figure 23: Frequency of access to NFB product or productions through various sources



Q13: In the past 12 months, approximately how many times have you accessed a NFB product or production this way? Base: the base varies according to the number of respondents who accessed the content from each platform.*Given the small number of respondents (n<30) data are presented for illustrative purposes only.

Notable subgroup differences regarding respondents' frequency of access to NFB products or productions through **NFB website or NFB Films app includes:**

- Respondents who have heard of the NFB in the past year (6,9)
- Respondents who are aware of the NFB's work (5,7)

Notable subgroup differences regarding respondents' frequency of access to NFB products or productions through **social media:**

- Men (6,2) compared to women (4,1)

The following results illustrate the differences in mean times that the respondents accessed NFB content through the relevant sources obtained in this year's study compared to the 2017 study:

- Online through NFB website or NFB Films app: +0,1
- TV broadcast: -1
- Public screening: -1
- At school: -1,6
- On-board entertainment: -0,3
- Apps or VR available through app stores: -0,8

Expected Frequency of Access to NFB Products or Productions through Various Sources in the Next 12 Months

About half of the respondents who have accessed NFB products or productions online through the NFB website or NFB Films app (51%) expect to take advantage of this source more often in the next 12 months, while 44% expect to make about the same use of it and 4% expect to take less advantage of it.

41% of the respondents who have accessed NFB products or productions through social media expect to take advantage of this source more often in the next 12 months, while 49% expect to make about the same use of it and 6% expect to take less advantage of it.

37% of the respondents who have accessed NFB products or productions through streaming platforms expect to take advantage of this source more often in the next 12 months, while 56% expect to make about the same use of it and 4% expect to take less advantage of it.

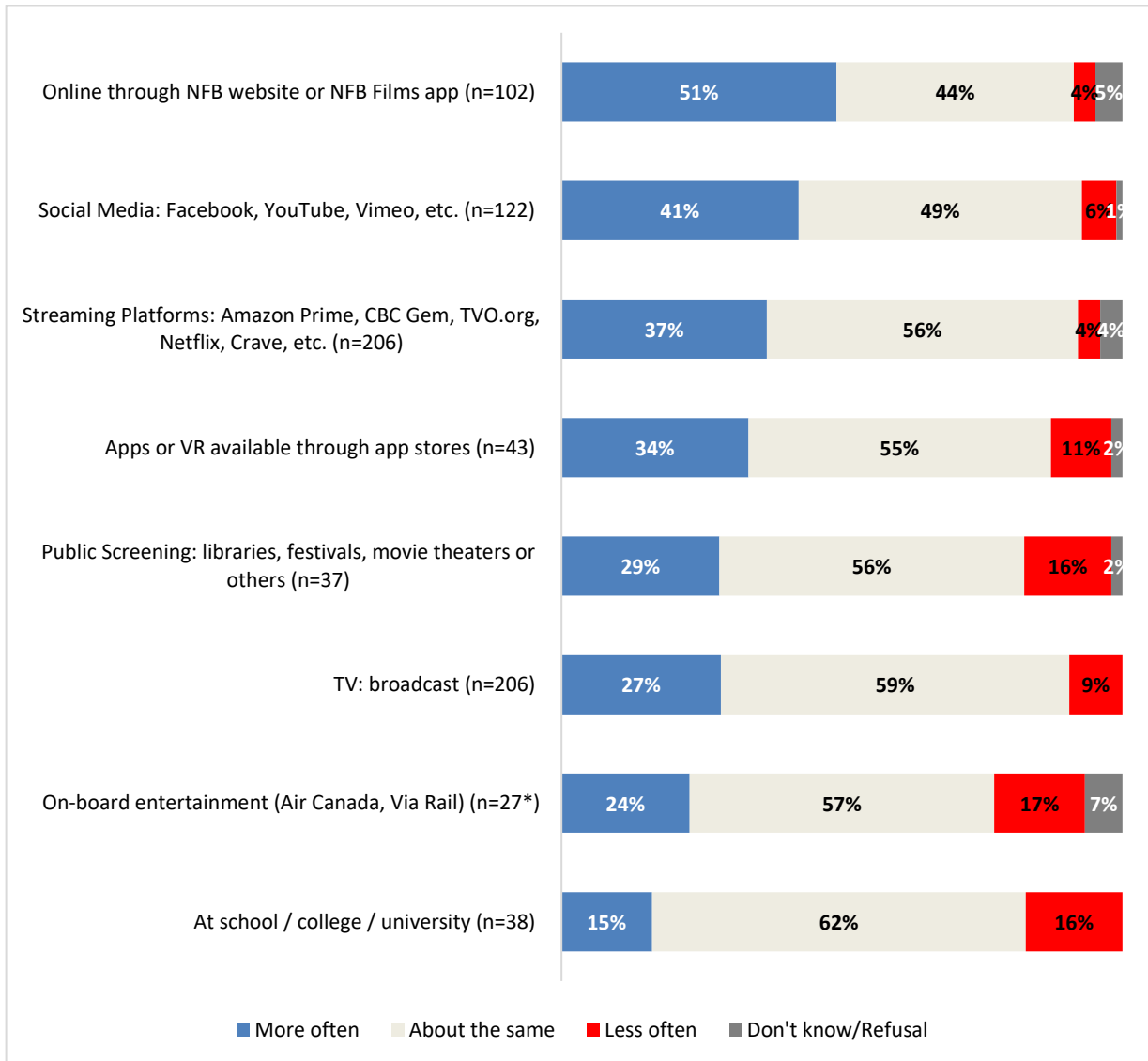
34% of the respondents who have accessed NFB products or productions through apps and VR available through app stores expect to take advantage of this source more often in the next 12 months, while 55% expect to make about the same use of it and 11% expect to take less advantage of it.

29% of the respondents who have accessed NFB products or productions at public screenings expect to take advantage of this source more often in the next 12 months, while 56% expect to make about the same use of it and 16% expect to take less advantage of it.

27% of the respondents who have accessed NFB products or productions through TV broadcasts expect to take advantage of this source more often in the next 12 months, while 59% expect to make about the same use of it and 9% expect to take less advantage of it.

15% of the respondents who have accessed NFB products or productions at school expect to take advantage of this source more often in the next 12 months, while 62% expect to make about the same use of it and 16% expect to take less advantage of it.

Figure 24: Expected frequency of access to NFB products or productions through various sources in the next 12 months



Q14: And thinking about the next 12 months, for each of the various ways you can access NFB products or productions, would you expect you will be taking advantage of this option more often than in the past 12 months, as about the same as you did in the past 12 months, or less often than

in the past 12 months? Base: Respondents who remember having seen a NFB product or production and have accessed or watched it through of the sources mentioned in the previous questions. **Given the small number of respondents (n<30) data are presented for illustrative purposes only.*

Regarding changes in usage frequency of the different platforms, there are very few significant differences.

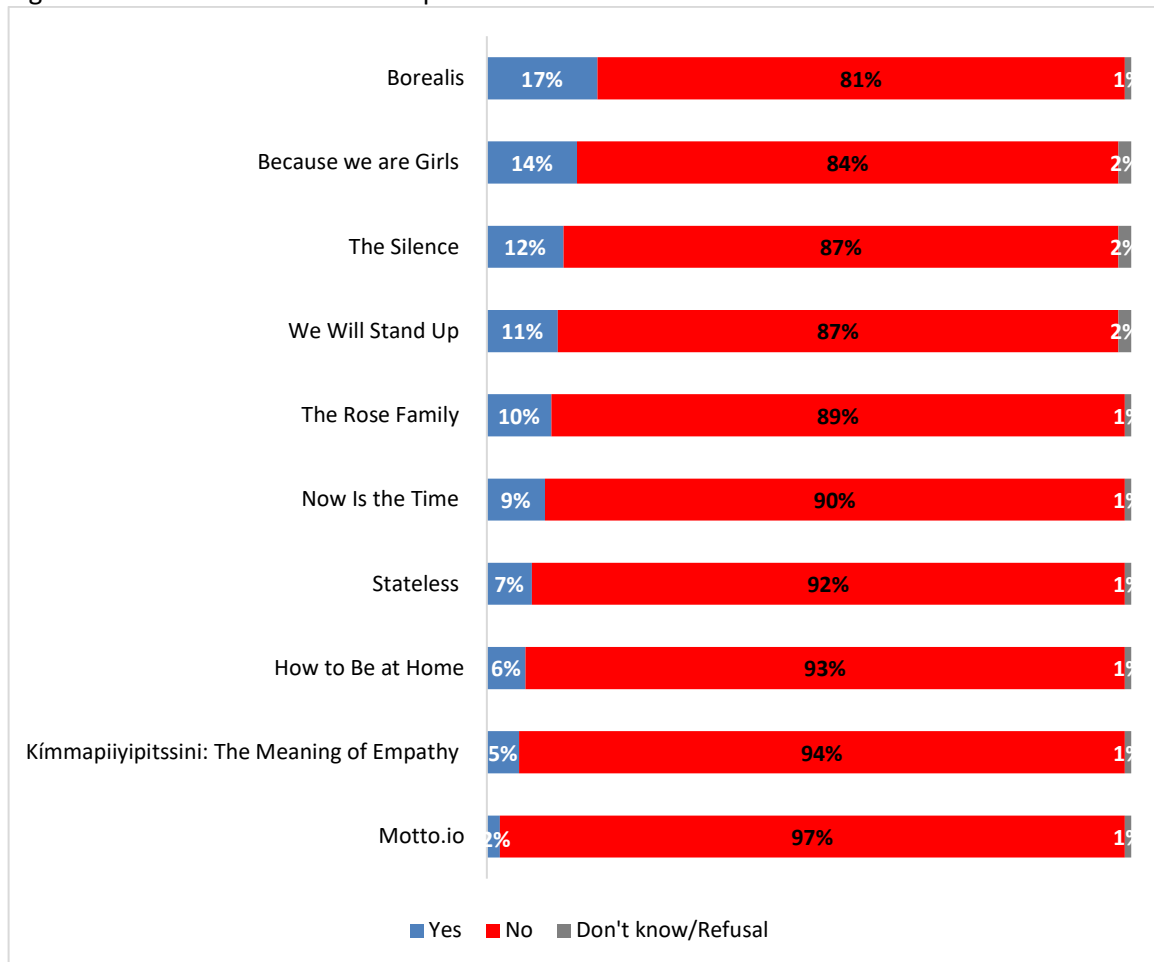
The following results illustrate the differences in proportions of respondents who were planning to access NFB content more often in the next 12 months obtained in this year's study compared to the 2017 study:

- Online through NFB website or Films app: +14
- Apps or VR available through app stores: +4
- Public screening: -6
- TV broadcast: -12
- On-board entertainment: +3*
- At school: -26

Awareness of 2021 NFB Productions

Among a list of ten NFB productions, the most popular title is *Borealis*, seen or known by 17% of the respondents. The awareness of *Because we are Girls* is measured at 14%, *The Silence* at 12%, *We Will Stand Up* at 11% and *The Rose Family* at 10%. Among the less known productions are *Now is the Time* (9%), *Stateless* (7%), *How to Be at Home* (6%), *Kimmapiiyipitssini: The Meaning of Empathy* (5%) and *Motto.io* (2%).

Figure 25: Awareness of 2021 NFB productions



Q42: Have you seen or heard of any of the following NFB titles? Base: All respondents (n=1,500)

Notable subgroup differences regarding respondents who have seen or heard of **Borealis**:

- Respondents who have heard of the NFB in the past year (36%)
- Respondents who visited the NFB.ca (31%)
- Respondents who have seen ads from the NFB in the past year (29%)
- Respondents of age 55 and over (22%)
- Ontarians (21%)

Notable subgroup differences regarding respondents who have seen or heard of ***Because we are Girls***:

- Respondents who have heard of the NFB in the past year (24%)
- Respondents who have seen ads from the NFB in the past year (21%)
- Women (19%) compared to men (9%)

Notable subgroup differences regarding respondents who have seen or heard of ***The Silence***:

- Respondents who have heard of the NFB (15%)
- Respondents who visited the NFB.ca (24%)
- Respondents who have seen ads from the NFB in the past year (17%)

Notable subgroup differences regarding respondents who have seen or heard of ***We Will Stand Up***:

- Respondents who have heard of the NFB in the past year (23%)
- Respondents who have seen ads from the NFB in the past year (20%)

Notable subgroup differences regarding respondents who have seen or heard of ***The Rose Family***:

- Respondents who have heard of the NFB in the past year (22%)
- Respondents who have seen ads from the NFB in the past year (19%)

Notable subgroup differences regarding respondents who have seen or heard of ***Now Is the Time***:

- Respondents who have heard of the NFB in the past year (19%)
- Respondents who have seen ads from the NFB in the past year (19%)
- Respondents who visited the NFB.ca (13%)
- Francophones (15%)
- Quebecers (13%)

Notable subgroup differences regarding respondents who have seen or heard of ***Stateless***:

- Respondents who have heard of the NFB in the past year (15%)
- Respondents who visited the NFB.ca (25%)
- Respondents who have seen ads from the NFB in the past year (14%)
- Respondents with a university degree (12%)

Notable subgroup differences regarding respondents who have seen or heard of ***How to Be at Home***:

- Respondents who have seen ads from the NFB in the past year (15%)

Notable subgroup differences regarding respondents who have seen or heard of ***Kímmapiiyipitssini***:

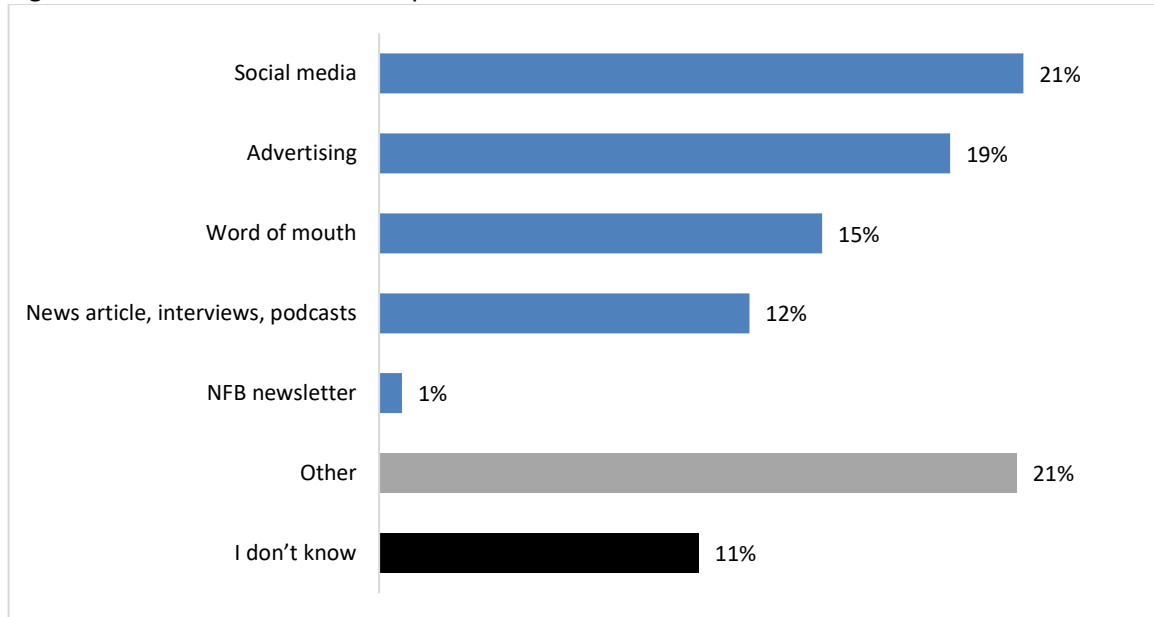
- Respondents who have heard of the NFB in the past year (11%)
- Respondents who have seen ads from the NFB in the past year (13%)
- Respondents who visited the NFB.ca (13%)

There were no significant differences in subgroups for the film ***Motto.io***

Source from which the Production Was Heard About

Slightly more than one fifth of the respondents (21%) heard about the film from social media and a slightly smaller proportion (19%) heard about it from advertising and word of mouth (15%). The other sources seemed to have slightly less impact on the knowledge of NFB productions : news articles, interviews and podcasts (12%) and the NFB newsletter (1%). More than one fifth of the respondents (21%) have heard about the film from other sources.

Figure 26: Source from which the production was heard about



Q43: How did you hear about the film: <Q43X>? Base: Respondents who have seen or heard of at least one of the ten titles at Q42 (n=642)

The following groups were more likely to have heard of the film on social media:

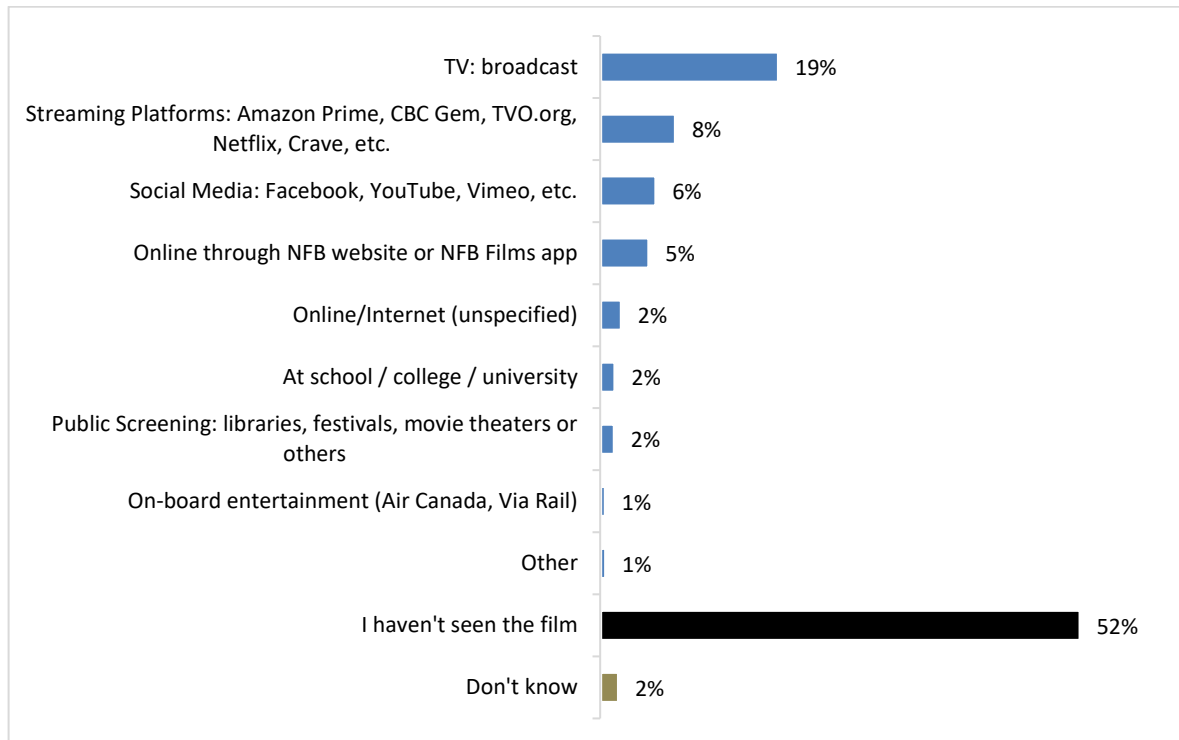
- Respondents between 18 and 34 years of age (32%)
- Respondents who have seen ads from the NFB in the past year (28%)

Respondents who have seen the movie *Stateless* are more likely to have heard about the film in news articles, interviews or podcasts (21% vs 12%)

Viewing of the Film

Among the respondents who have seen the film, 19% have seen it on TV, 8% have seen it on streaming platforms, 6% have seen it on social media, 5% have seen it online through the NFB website or NFB Films app, 2% mentioned having seen it online without more details, 2% have seen it at school and 2% have seen it at a public screening. More than half (52%) respondents have admitted not having seen the film.

Figure 27: Viewing of the film and platform or source where the film was seen



Q44B: Have you seen this film, and where have you seen it? Base: Respondents who have seen or heard of at least one of the films mentioned above (n=490)

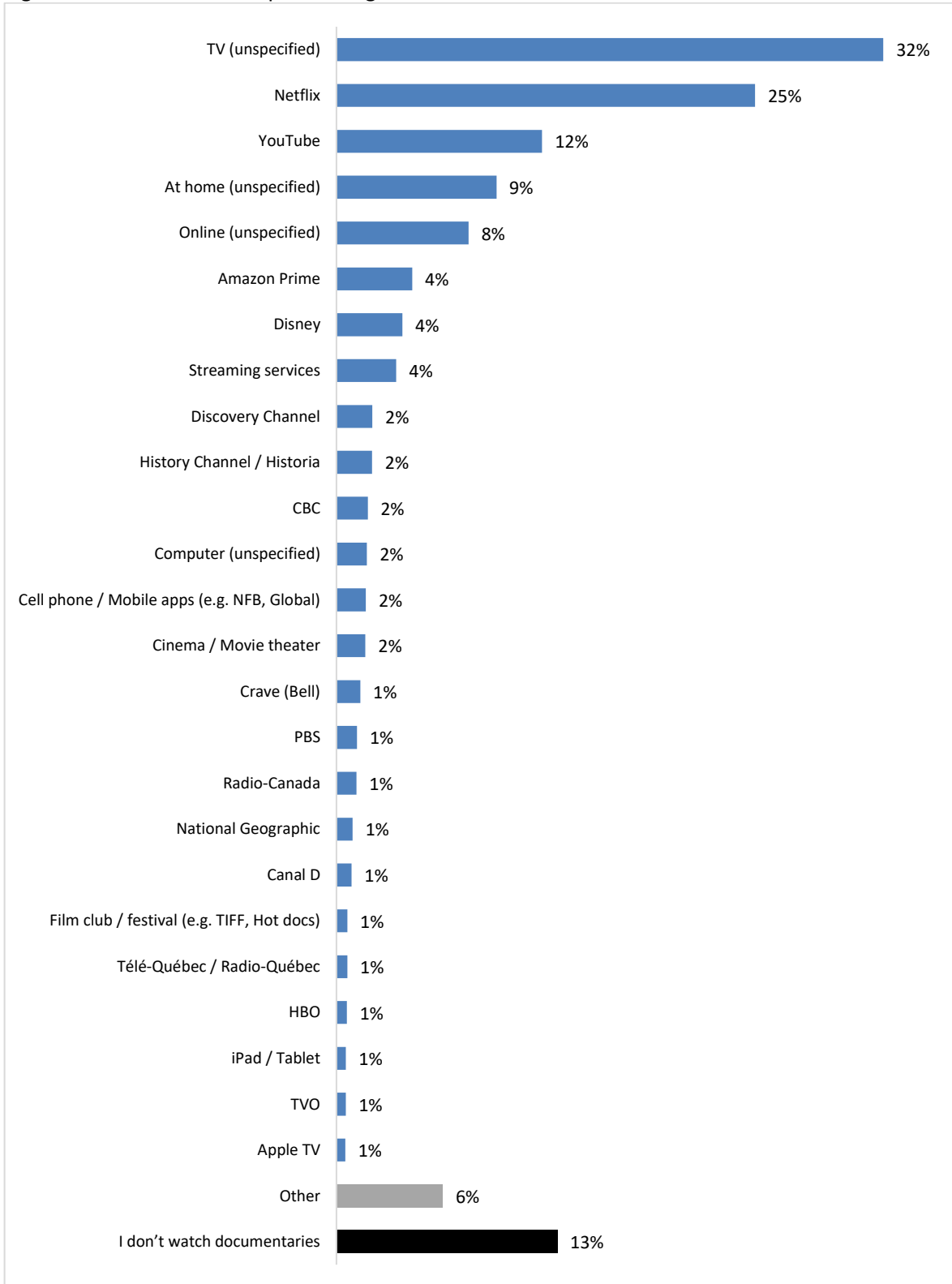
The following subgroups were more likely not to have seen the film:

- Respondents who have never heard of the NFB (80%)
- Ontarians (62%)
- Men (45%), compared to women (57%).

Places and Platforms Used to Watch Documentaries

About one third of the respondents (32%) have answered that they watch documentaries on TV, and a quarter (25%) have mentioned Netflix. About one out of ten respondent (12%) have mentioned YouTube, while some simply say that they watch documentaries at home (9%) or online (8%), without more specifications. In a lesser proportion, 4% of respondents have mentioned watching documentaries on Disney, Amazon Prime, or on streaming services, without naming one in particular. A small number of respondents (2%) have mentioned other media platforms such as the History Channel/Historia, the Discovery Channel, the CBC, the movie theatre or simply on their computer. Finally, 13% of the respondents have stated that they do not watch documentaries.

Figure 28: Places where respondents go to watch documentaries



Q1B: Where do you go to watch documentaries? *Open question. Base: All respondents (n=1,500)

The following groups were more likely to watch documentaries on TV:

- Respondents of age 55 and over (51%)
- Francophones (40%)
- Respondents who have seen NFB ads in the past year (39%)
- Respondents who have heard of the NFB (37%)

The following groups were more likely to watch documentaries on Netflix:

- Respondents between 18 and 34 years of age (40%)
- British Columbians (31%)
- Respondents between 35 and 54 years of age (30%)
- Respondent with a university degree (30%)
- Respondents from urban centers (28%)
- Respondents who are unaware of the NFB's work (28%)

The following groups were more likely to watch documentaries on YouTube:

- Students (30%)
- Other language speakers (23%)
- Respondents between 18 and 34 years of age (21%)
- Respondents who have not heard of the NFB (16%)
- Respondent with a university degree (16%)
- Ontarians (15%)

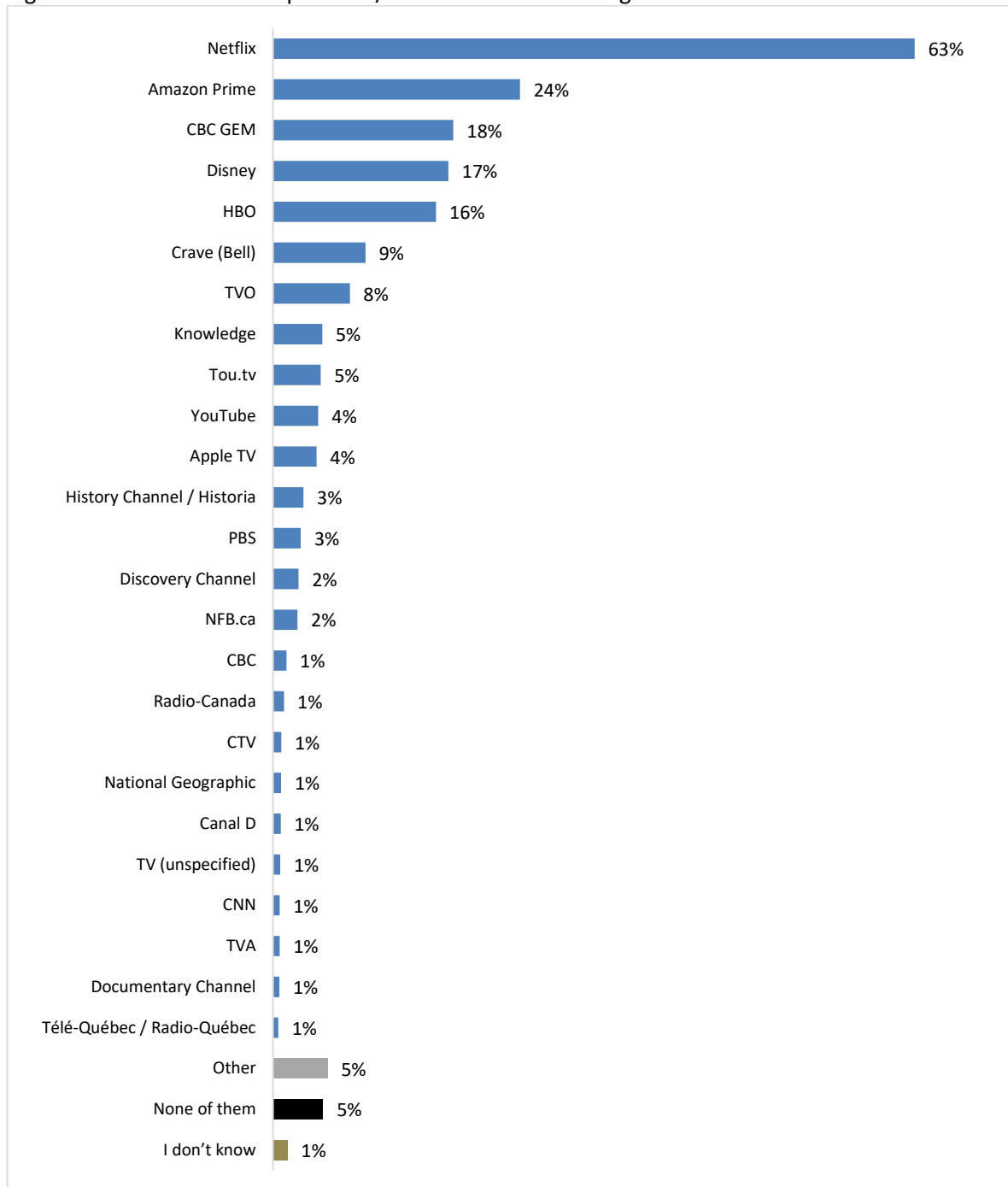
The following groups were more likely not to watch documentaries:

- Other language speakers (31%)
- Respondents who have not heard of the NFB (21%)
- Respondents who have never seen an NFB production before (17%)
- Respondent living in rural communities (17%)

Preferred Media Platform/TV Channel for Watching Documentaries

When asked which platform and/or TV channel they prefer for watching documentaries, a large number of respondents who have mentioned watching documentaries have mentioned Netflix (63%), Amazon Prime (24%), CBC Gem (18%), Disney (17%) and HBO (16%). Also mentioned, though in a lesser proportion, were Crave (Bell) (9%), TVO (8%), Knowledge (5%), Tou.tv (5%), YouTube (4%) and Apple TV (4%). NFB.ca was mentioned by 2% of the respondents as their preferred media platform for watching documentaries.

Figure 29: Preferred media platform/TV channel for watching documentaries



Q1C: Among the following, which media platform/TV channel do you prefer for watching documentaries the most? *Multiple answers allowed. Base: Respondents who have mentioned watching documentaries (n=1,333)

The following subgroups were more likely to have spontaneously mentioned Netflix as their preferred platform for watching documentaries:

- Respondents between 18 and 34 years of age (84%)
- Respondents between 35 and 54 years of age (72%)
- Respondents who have not heard of the NFB (69%)
- Respondents living in urban centers (67%)

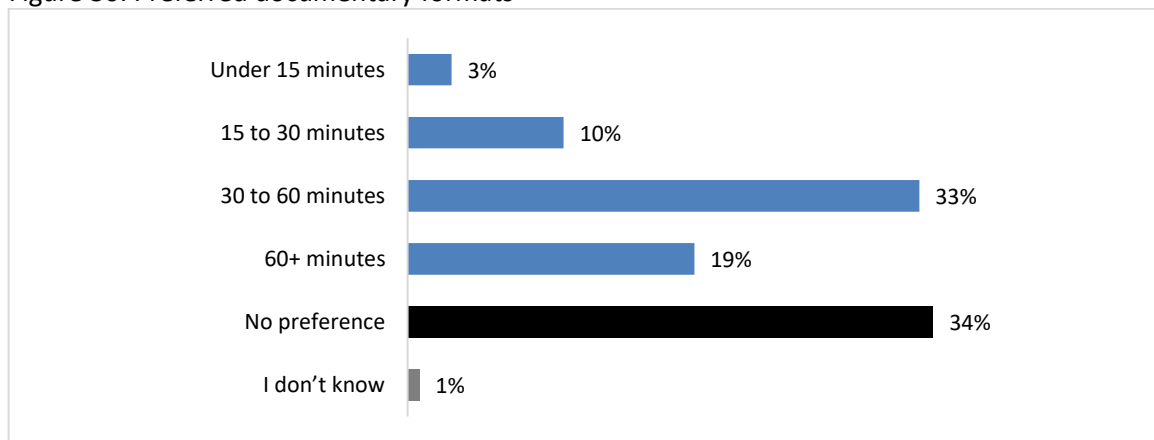
The following subgroups were more likely to have spontaneously mentioned NFB.ca as their preferred platform for watching documentaries:

- Respondents who have visited NFB.ca before (12%)
- Respondents who have seen an NFB production before (5%)

Preferred Documentary Formats

In terms of documentary formats, a third of the respondents (33%) have stated preferring 30 to 60-minute documentaries. One out of five (19%) prefer documentaries that are more than an hour long, while 10% have stated preferring shorter 15-30 minutes formats. Only 3% have admitted preferring very short, less than 15 minutes-long documentaries. However, 34% have reported having no particular preferences regarding documentary duration formats.

Figure 30: Preferred documentary formats



Q1D: Which documentary formats do you prefer? Base: Respondents who have mentioned watching documentaries (n=1,333)

The following subgroups were more likely to prefer documentary formats of under 15 minutes:

- Respondents between 18 and 34 years of age (6%)
- Respondents born outside Canada (6%)

The following subgroups were more likely to prefer documentary formats of 15 to 30 minutes:

- Other language speakers (23%)
- Respondents born outside Canada (16%)

- Quebecers (14%)
- Respondents living in rural communities (14%)

The following subgroups were more likely to prefer documentary formats of 30 to 60 minutes:

- Respondents of age 55 and over (22%)

The following subgroups were more likely to prefer documentary formats of over 60 minutes:

- Respondents living in urban centers (37%)

Appendix A—Detailed Research Methodology

A.1 Quantitative Methodology

A.1.1 Methods

For tracking and comparability purposes, the methodology used for this survey was the same as the one used in 2017 with respect to sampling methodology, data collection methods and some elements of the questionnaire.

The quantitative research consisted of telephone interviews, which were conducted using a computer-assisted telephone interviewing system (CATI technology).

Leger meets the strictest quantitative research guidelines. The survey questionnaire was prepared in accordance with the Standards for the Conduct of Government of Canada Public Opinion Research—Series D—Quantitative Research.

Respondents were assured of the voluntary and confidential nature of the approach, and the anonymity of their responses. As with all research conducted by Leger, any information that could identify respondents was removed from the data, in accordance with Canada’s Privacy Act.

Research interviews were conducted from the Montréal and Winnipeg virtual call centres. Montreal call centre has three separate divisions of interviewers: one made up exclusively of English-speaking interviewers, another exclusively of French-speaking interviewers, and the last of bilingual interviewers. These divisions ensure that all telephone surveys can easily be conducted in either official language. Interviews in English were also conducted from the Winnipeg call centre.

A.1.2 Data Collection

Data collection for this survey was conducted between February 3 and February 26, 2022. The national response rate for the survey was 7.35%. The comprehensive distribution of calls is presented below. A pre-test of 28 interviews, in both official languages, was conducted on February 3rd, 2022. More specifically, 11 interviews were conducted in French and 17 in English. The interviews lasted an average of eighteen minutes.

To obtain reliable data for each of the subgroups, we surveyed a total sample of 1,500 Canadian adults in all regions of the country. Only one adult respondent was interviewed per household. The national margin of error for this survey is +/- 2.53%, 19 times out of 20.

Representative sample of approximately 1,500 Canadians

A sample of Canadian adults was selected using a stratified regional sampling approach. Flexible regional quotas were applied to ensure that a sufficient number of interviews were conducted in each region of Canada.

The following table details the regional soft quotas for the distribution of the 1,500 Canadian adults and the effective distribution of the final sample:

Table 1. Flexible regional quotas

Region	Soft Quotas	Number of completed interviews
Atlantic	135	136
Quebec	300	302
Ontario	480	478
Manitoba and Saskatchewan	135	131
Alberta (with Nunavut, Northwest Territories and Yukon)	200	199
British Columbia	250	254
Total	1,500	1,500

A.1.3 Sampling Procedures

Landline telephone numbers and cell-phone numbers were generated using a stratified regional sampling approach. Telephone interviews were conducted using Leger’s computer-assisted telephone interviewing system (CATI technology). This system manages the sampling electronically, by selecting and randomly dialing the phone number to call. To ensure perfect coverage of a population, the sample included residential telephone numbers located in all of Canada’s provinces and territories, as well as the cell phone numbers of Canadians. Flexible quotas were established to ensure a sufficient number of interviews in each region of Canada. In addition to these regional quotas, data was collected to ensure proper distribution of respondents by gender (men and women) and language (English and French), using flexible quotas.

Canada-wide sampling

We defined a Canada-wide sample of telephone numbers. All numbers were randomly selected to generate this basic sample. Each telephone number in this sampling frame was associated with a Canadian province. Subsequently, we used this Canada-wide sample to randomly select numbers by province or region, in proportion with the provincial or regional quotas established for the project.

A.1.4 Maximizing Response Rate

A low response rate compromises the reliability and validity of a survey. Based on their experience in surveying various populations, Leger has established the following methods to maximize response rates:

- Include a toll-free number that respondents can call if necessary;
- Be patient in discussions with respondents to help maintain interest in the survey and limit withdrawals during the call;
- Prepare points that interviewers can refer to in order to let respondents know that their participation is important: value of the study for them and their families, etc.
- Assign experienced interviewers to communicate with households and target the appropriate respondent;
- Make a minimum of eight call-backs at each number and schedule appointments for call-backs (even for initial contact);
- Include contact information for an experienced researcher so that respondents can confirm the validity of the research;
- Make calls to users of cell phones only to maximize sample representativeness and ensure that a sufficient number of young people, often on the move, are included in the final sample.

A.1.5 Call Distribution

The overall response rate for this study was 7.35%. The participation rate is calculated using the following formula: Participation rate / response rate = $R \div (U + IS + R)$. The table below provides details of the calculation.

Table 2. Call determination and response rate

Base Sample	124,362
Invalid number	77,230
No service	57,123
Non-residential	203
Fax / modem / pager	19,900
Double	4
Unresolved (U)	34,660
No answer	21,694
Answering machine	8,438
Line busy	4,528
EFFECTIVE SAMPLE*	12,467
In-scope non-responding units (IS)	9,003

Refusal	8,397
Language Barrier	606
Responding units (R)	3,464
Quota attained	5
Unqualified	295
Incomplete	382
Appointment	1,282
COMPLETED INTERVIEWS	1,500
Response Rate = R/ (U + IS + R)	7.35%

A.1.6 Non-response Biases and Additional Socio-Demographic Analysis

A response rate of more than 10% is considered typical and within industry standards for a telephone survey with the general population. An effective response rate of 7.35% is slightly lower than the average for a national. This is due to the fact that reaching the 18–34-year-old target is more difficult in telephone surveys. To ensure that we had a representative sample and to help reach the younger respondents, we had to inject a larger portion of telephone numbers into the sample frame, which had the effect of increasing non-response. In the end, many calls had to be made to reach the required number of 1,500 interviews with an acceptable sample size of youth.

Weighting

According to Statistics Canada’s 2016 national census data, Leger weighted the results of this survey by age, gender, region, language (mother tongue) and education level. A baseline comparison of weighted and unweighted samples was also conducted to identify potential non-response biases that could be introduced by lower response rates in some demographic subgroups (see tables in the next section).

A.1.7 Weighted and Unweighted Samples

The table below shows the geographical distribution of respondents, before and after weighting. There is very little geographical distribution imbalance in the unweighted sample. The weighting process mainly adjusted the weightings of Ontario, which were slightly underrepresented in the sample.

Table 3. Unweighted and weighted sample distribution by province

Province or territory	Unweighted	Weighted
Newfoundland and Labrador	25	19
Prince Edward Island	11	9
Nova Scotia	57	44

New Brunswick	43	31
Quebec	302	351
Ontario	478	575
Manitoba	87	63
Saskatchewan	44	34
Alberta	193	168
British Columbia	254	202
Nunavut	2	1
Northwest Territories	2	1
Yukon	2	2

With respect to gender, we can see that the sample was already well distributed following fairly well the distribution of the actual population.

Table 4. Unweighted and gender-weighted sample distribution

GENDER	Unweighted	Weighted
Male	729	719
Female	757	767
Other (and prefer not to answer)	14	14

With respect to age distribution, the final weighting of the results corrected some imbalances regarding age groups. Respondents under 55 years old were overrepresented in the final sample, and the weighting corrected that discrepancy. Also, as it is usually the case for a telephone survey, it was more difficult to reach young respondents. The weighting corrected for the fact that younger respondents were underrepresented in the sample.

Table 5. Unweighted and age-weighted sample distribution

AGE	Unweighted	Weighted
From 18 to 34 years old	309	409
From 35 to 54 years old	500	511
55 years and older	683	573

With respect to language, we can see that the sample was already well distributed.

Table 6. Unweighted and weighted sample distribution by Language

LANGUAGE (MOTHER TONGUE)	Unweighted	Weighted
English	1,097	1,006
French	307	315
Another Language	93	170

The weighting process corrected for the fact that respondents who had been to university were overrepresented and that respondents who had been to college or high school were underrepresented, as it is normally in panels.

Table 7. Unweighted and weighted sample distribution by education level

EDUCATION LEVEL	Unweighted	Weighted
Highschool or less	459	600
College	332	474
University	693	409

The weighting applied corrected the original imbalance for data analysis purposes; no further manipulation was required.

A.1.8 Weighting Factors

Certain subgroups tend to be underrepresented or overrepresented in a sample compared to the general population. The weighting of a sample makes it possible to correct for differences in the representation of the various subgroups of that sample compared to what is usually observed in the overall study population. Weighting factors are therefore the weight given to each respondent that corresponds to a subgroup of the sample.

The following tables illustrate the proportion allocated to each target in the sample.

Table 7. Weighting by gender and age

GENDER*AGE	Weighting
Male, 18-24 years	0.05598
Female, 18-24 years	0.05362
Male, 25-34 years	0.08084
Female, 25-34 years	0.08231
Male, 35-44 years	0.07913
Female, 35-44 years	0.08262
Male, 45-54 years	0.08785
Female, 45-54 years	0.09125
Male, 55-64 years	0.08548
Female, 55-64 years	0.08948
Male, 65 years+, refusal	0.09605
Female, 65 years+, refusal	0.11539
Total	1

Table 8. Weighting by gender and region

GENDER*REGION	Weighting
Male Yukon, British Columbia	0.06589
Female Yukon, British Columbia	0.07010
Male Alberta, Northwest Territories	0.05588
Female Alberta, Northwest Territories	0.05638
Male Manitoba, Saskatchewan	0.03194
Female Manitoba, Saskatchewan	0.03325
Male Nunavut, Ontario	0.18516
Female Nunavut, Ontario	0.19903
Male Quebec	0.11351
Female Quebec	0.12047
Male Atlantic provinces	0.03295
Female Atlantic provinces	0.03545
Total	1

Table 9. Weighting by language

LANGUAGE	Weighting
English	0.67042
French	0.21005
Another language	0.11952
Total	1

Table 10. Weighting by level of education

HIGHEST LEVEL OF EDUCATION COMPLETED	Weighting
No University	0.72762
University	0.27238
Total	1

Appendix B — Questionnaire

INTRO

[ASK ALL]

Hello/Bonjour (pause), the Government of Canada is conducting a research survey. Would you prefer that I continue in English or French? Préférez-vous continuer en français ou en anglais?

[Note: if at this point the respondent prefers to respond in French then the interviewer must be able to either proceed with the interview in French or read the following statement: "Je vous remercie. Quelqu'un vous rappellera bientôt pour mener le sondage en français."]

My name is xxx of Léger, a public opinion research company hired to do the survey. Please be assured that we are not selling or soliciting anything. The survey takes about 10 minutes to complete. It is registered with the Canadian Research Insights Council (CRIC). Your participation is voluntary and completely confidential. Your answers will remain anonymous.

"The information collected through the survey is subject to the provisions of the Privacy Act, the legislation of the Government of Canada, and to the provisions of relevant provincial privacy legislation.

" For quality control purposes, this call may be recorded.

May I continue? Do you have anyone in your household who is 18-34 years old? [IF YES] Can I speak to the person in that age group who had their birthday last? [IF 18–34-YEAR-OLD NOT AVAILABLE, THEN ASK]: We would like to speak to the person in your household, 18 years of age or older, who has had the most recent birthday. Would that be you?

IF NEEDED, CRIC INFO: 20220203-LE231 <https://www.canadianresearchinsightscouncil.ca/rvs/home/>

[ASK ALL]

RDD1

Have I reached you on a cellular phone?

Yes 01

No 02

[ASK ALL]

CELL1

Are you in a safe place to talk on the telephone? [IF NO READ:] We would like to conduct this interview with you when it is safe and convenient to do. Thank you for your time, we will call back when it is more convenient

Yes 01

No [RESCHEDULE CALLBACK] 02

[ASK ALL]

CELL2

Is this a good time to call?

Yes 01

No [RESCHEDULE CALLBACK] 02

[ASK ALL]

INT50

Before we begin the interview, I am required to inform you that for quality control reasons, this interview may be recorded. May we begin?

Yes 01

No, refusal - THANK AND TERMINATE DR

[ASK ALL]

SEXE

What is your gender?

Male 1

Female 2

Other 3

DO NOT READ – I prefer not to answer 9

[ASK ALL]

Q29

In which province or territory do you live?

Note to interviewers: DO NOT READ LIST

British Columbia 01

Alberta 02

Saskatchewan 03

Manitoba 04

Ontario 05

Quebec 06

New Brunswick 07

Nova Scotia 08

Newfoundland and Labrador 09

Prince Edward Island 10

North West Territories 11

Nunavut 12

Yukon 13

[ASK ALL]

Q25

In what year were you born?

Year

[DO NOT READ] Refusal 9999

[ASK IF Q25=9999]

AGE

Perhaps you could tell me in what age group you are?

...18 and 24	1
...25 and 34	2
...35 and 44	3
...45 and 54	4
...55 and 64	5
...65 and 74	6
...or 75 and over	7
Refusal	9

[ASK ALL]

Q27

What language do you most often speak at home?

Note to the interviewers: DO NOT READ LIST

English	1
French	2
Another language	3
(DO NOT READ) Don't know/Refusal	9

[ASK ALL]

Q1

When you think of companies or organizations that produce documentary and animated films, which ones come to mind?

Note for the interviewer: DO NOT READ ANSWERS. More than one answers allowed. Record each entry. Separate each entry by a ``/''

OPEN BOX - specify	96	O
Don't know	98	X

[ASK ALL]

Q1B

Where do you go to watch documentaries?

RECORD ANSWER 96
I don't watch documentaries 97

[ASK IF Q1B ≠ 97 (I don't watch documentaries)]

Q1C

Among the following, which media platform/TV channel do you prefer for watching documentaries the most?

Choose up to 3 answers

TENK	01
TVO	02
HBO	03
Knowledge	04
CBC GEM	05
NFB.ca	06
Tout.tv	07
Netflix	08
Crave (Bell)	09
Disney	10
Amazon Prime	11
Apple TV	12
Other (specify)	96
I don't know	98
None of them	97

[ASK IF Q1B ≠ 97 (I don't watch documentaries)]

Q1D

Which documentary formats do you prefer?

Under 15 minutes	1
15 to 30 minutes	2
30 to 60 minutes	3
60+ minutes	4
No preference	7
I don't know	8

[ASK ALL]

Q2

Have you ever heard of the National Film Board of Canada, or the NFB, or seen one of its productions?

Note for the interviewer: READ ANSWER LIST

Yes, definitely	01
Yes, I think so	02

No 03
(DO NOT READ) Don't know/Refusal 99

[ASK ALL]

Q3

To the best of your knowledge, is the National Film Board a privately held enterprise or is it a government-funded organization?

Note for the interviewer: READ ANSWER LIST

Privately held enterprise 01
Provincial Government - funded organization 21
Federal Government - funded organization 22
DO NOT READ - Don't know 98

[ASK ALL]

Q4

The National Film Board of Canada, or NFB, is Canada's federal film agency. The NFB produces and distributes documentary and animated films, apps, virtual reality and interactive web projects that are shown on TV, in schools, online, at film festivals and public events, and in theatres. These works are also available in libraries and on various streaming platforms. How aware are you of the NFB? Would you say you are...

Note for the interviewer: READ ANSWER LIST

Aware 01
Somewhat aware 02
Somewhat unaware 03
Unaware 04
(DO NOT READ) Don't know/Refusal 99

[ASK if Q2=01-02]

Q4_1

Where did you see an NFB production or hear about the National Film Board (NFB) for the first time?

At school: primary / post-secondary college or university 01
At a film festival, a movie theatre or another form of public screening 02
In a library 03
In the newspapers/magazines 04
On TV or radio 05
Online: social media or a streaming platform 06
Word of mouth 07
Other (please specify) 96
(DO NOT READ) Don't know/Refusal 99

[ASK if Q2=01-02]

Q4_2A

Have you seen or heard anything from the NFB in the past year?

Yes 01

No 02

(DO NOT READ) I don't know 98

[ASK if Q4_2A=01]

Q4_2

Where did you see an NFB production or hear about the National Film Board (NFB) in the past 12 months?

At school: primary / post-secondary college or university 01

At a film festival, a movie theatre or another form of public screening 02

In a library 03

In the newspapers/magazines 04

On TV or radio 05

Online: social media or a streaming platform 06

Word of mouth 07

Other (please specify) 96

(DO NOT READ) Don't know/Refusal 99

[ASK ALL]

Q38

Have you seen or heard any NFB ads in the past year (for example, TV, radio, social media, theatres, print)?

Yes 01

No 02

DO NOT READ: I don't know 98

[ASK if Q2=01-02]

Q2A

Could you describe the NFB logo in your own words?

RECORD ANSWER 96

Don't remember 98

(DO NOT READ) Don't know/Refusal 99

[ASK if Q2=01-02]

Q5

Based on what you know of the National Film Board, which of the following best describes your perception of this organization in general? Would you say your perception is...

Note for the interviewer: READ ANSWER LIST

Very favourable	01
Somewhat favourable	02
Somewhat unfavourable	03
Very unfavourable	04
Don't know	98

[ASK if Q5=01-02-03-04]

Q5B

What do you <like/dislike> about the NFB?

RECORD ANSWER 96

[ASK if Q2=01-02]

Q7

Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board. The National Film Board... [READ ITEM]

Reflects a wide variety of Canadian stories and perspectives

Is award-winning

Is creative

Is old-fashioned

Is educational

Contributes to cultural dialogue in Canada

Is unique

Is an important Canadian cultural institution

<Does work that is of value/Does not do work of value>

NFB productions reflect Canadian diversity

Is trivial

Is boring

Is pretentious

Choices:

Strongly agree 01

Somewhat agree 02

Somewhat disagree 03

Strongly disagree 04

Don't know 98

[ASK if Q2=01-02]

Q8

Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board. The National Film Board... [READ ITEM]

Creates audio-visual productions that are relevant to you

Creates challenging audio-visual productions

Is an organization that you feel connected with

Produces works that provide a better understanding of Canada

Produces works that provide a better understanding of the world
Is an organization that produces important films
Is one of this country's hidden treasures that should be made more prominent
Is more relevant than ever in the digital environment
Creates audio-visual productions that are appealing to you
< Is worthy of government funding/ Should not receive government funding >

Choices:

Strongly agree	01
Somewhat agree	02
Somewhat disagree	03
Strongly disagree	04
Don't know	98

[ASK if Q2=01-02]

Q9

Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements about the National Film Board.

It is easy for you to find NFB content
You feel that you are hearing more about the NFB or NFB films in recent years than ever before
You wish it were easier to access NFB content online
You access NFB productions more now that they are easily accessible online

Choices:

Strongly agree	01
Somewhat agree	02
Somewhat disagree	03
Strongly disagree	04
Don't know	98

[ASK if Q2=01-02]

Q9_1

Have you ever visited the NFB.ca website?

Yes	01
No	02
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02]

Q9_2

Were you aware that the NFB provides over 5000 films and over 60 interactive web projects, including apps, available for free at nfb.ca?

Yes	01
No	02
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02]

Q17

And thinking about the next 12 months, how likely are you to visit the NFB website?

Very likely	01
Somewhat likely	02
Not very likely	03
Not at all likely	04
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02]

Q10

To the best of your knowledge, have you ever seen an NFB production (i.e., film, interactive experiences, web productions)?

Yes	01
No	02
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02]

Q10B

To the best of your knowledge, have you ever seen an NFB production in the last 12 months (i.e., film, interactive experiences, web productions)?

Yes	01
No	02
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02 AND IF Q10=01]

Q12

National Film Board products and productions are accessible from a variety of sources. For each of the following, please indicate whether you have accessed or watched a NFB product or production this way in the past 12 months, have done so before but not in the past 12 months, have never done but were aware you could do this, or were unaware you could access NFB products and productions that way.

NOTE: Read the answer choices the first time and then read them only as needed

TV: broadcast

Online through NFB website or NFB Films app

Social Media: Facebook, YouTube, Vimeo, etc.

Streaming Platforms: Amazon Prime, CBC Gem, TVO.org, Netflix, Crave, etc.

On-board entertainment (Air Canada, Via Rail)

Public Screening: libraries, festivals, movie theaters or others

At school / college / university

Apps or VR available through app stores

Other (please specify)

Choices:	
Have accessed or watched a NFB product or production this way in the past 12 months	01
Have done so before, but not in the past 12 months	02
Have never done this, but was aware that you could	03
Was unaware you could access NFB products or productions this way	04
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02 AND IF Q10=02 or 98]

Q12B

National Film Board products and productions are accessible from a variety of sources. For each of the following, please indicate whether you were aware or were unaware you could access NFB products and productions that way.

- TV: broadcast
- Online through NFB website or NFB Films app
- Social Media: Facebook, YouTube, Vimeo, etc.
- Streaming Platforms: Amazon Prime, CBC Gem, TVO.org, Netflix, Crave, etc.
- On-board entertainment (Air Canada, Via Rail)
- Public Screening: libraries, festivals, movie theaters or others
- At school / college / university
- Apps or VR available through app stores
- Other (please specify)

Choices:	
Aware	01
Not aware	02
(DO NOT READ) Don't know/Refusal	99

[ASK if Q2=01-02]

Q13A

In the past 12 months, approximately how many times have you accessed a NFB product or production this way?

- TV: broadcast
- Online through NFB website or NFB Films app
- Social Media: Facebook, YouTube, Vimeo, etc.
- Streaming Platforms: Amazon Prime, CBC Gem, TVO.org, Netflix, Crave, etc.
- On-board entertainment (Air Canada, Via Rail)
- Public Screening: libraries, festivals, movie theaters or others
- At school / college / university
- Apps or VR available through app stores
- Other (please specify)

Choices:
 [Numeric box]
 [DO NOT READ] Don't know/No response

[ASK if Q10=01 and Q12=01 for each item]

Q14

And thinking about the next 12 months, for each of the various ways you can access NFB products or productions, would you expect you will be taking advantage of this option more often than in the past 12 months, as about the same as you did in the past 12 months, or less often than in the past 12 months?

TV: broadcast

Online through NFB website or NFB Films app

Social Media: Facebook, YouTube, Vimeo, etc.

Streaming Platforms: Amazon Prime, CBC Gem, TVO.org, Netflix, Crave, etc.

On-board entertainment (Air Canada, Via Rail)

Public Screening: libraries, festivals, movie theaters or others

At school / college / university

Apps or VR available through app stores

Other (please specify)

Choices:

More often 01

About the same 02

Less often 03

(DO NOT READ) Don't know/Refusal 98

[ASK ALL]

Q42

Have you seen or heard of any of the following NFB titles? Please let me know if you need more information about any of the titles. Note: Only read the titles - read the description of the titles if the respondent requests it.

Borealis: a cinematic documentary that travels deep into the heart of Canada's iconic wilderness

Stateless (Apatrides): about the depths of racial hatred and institutionalized oppression that divide Haiti and the Dominican Republic.

The Silence (Le Silence): about the Roman Catholic church's silence on the sexual abuse of young boys in francophone towns in New Brunswick.

The Rose Family (Les Rose): filmmaker Félix Rose examines the kidnapping and murder of Canadian politician Pierre Laporte in 1970.

We Will Stand Up (Nous nous lèverons): follows the family of the late Colten Boushie, a young Cree man fatally shot in a Saskatchewan farmyard, as they demand justice from Canada's legal system

Because we are Girls (Parce qu'on est des filles): about a conservative South Asian-Canadian Canadian family in British Columbia where three sisters were sexually abused by an older relative

Kimmapiiyipitssini: The Meaning of Empathy (Kimmapiiyipitssini: la voie de l'empathie): community members with substance-use disorder, first responders and health professionals in the Kainai First Nation bring hope and change to Blackfoot people through harm reduction

Now Is the Time (Maintenant plus que jamais): a story about a historic totem-pole raising, told from the Haida People's perspective.

How to Be at Home (À la maison): a profound, poetic animated film on the theme of isolation during the COVID lockdowns.

Motto.io: a playful interactive experience that uses thousands of tiny videos to tell the tale of a kind-hearted spirit named September.

Choices:

Yes 1

No 2
I don't know 8

[ASK IF HEARD OF AT LEAST ONE MOVIE AT Q42]

Q43

How did you hear about the film: <X>?

News article, interviews, podcasts 01
NFB newsletter 02
Advertising 03
Social media 04
Word of mouth 05
Other 96
I don't know 98

[ASK IF HEARD OF AT LEAST ONE MOVIE AT Q42]

Q44A

Have you seen this film: <X>?

Yes 01
No 02
Don't know 98

[ASK IF Q44A=01]

Q44B

Where did you see it?

TV: broadcast 01
Online through NFB website or NFB Films app 02
Social Media: Facebook, YouTube, Vimeo, etc. 03
Streaming Platforms: Amazon Prime, CBC Gem, TVO.org, Netflix, Crave, etc. 04
On-board entertainment (Air Canada, Via Rail) 05
Public Screening: libraries, festivals, movie theaters or others 06
At school / college / university 07
Apps or VR available through app stores 08
Other (please specify) 96

[ASK IF Q44A=01]

Q45

Would you recommend this film to anyone you know?

Yes 01
No 02
Don't know 98

[ASK IF HEARD OF AT LEAST ONE MOVIE AT Q42]

Q46

Would you like to see other NFB films?

Yes	01
No	02
Don't know	98

[ASK ALL]

CONCLU

In conclusion, I would like to ask you a few questions related to you in order to be able to classify your answers.

CONTINUE

[ASK ALL]

Q35

Do you identify as...?

SELECT ALL THAT APPLY

An Indigenous person (First Nations, Inuit or Métis)	01
A member of the LGBTQ2+ community	02
A member of a visible minority group other than an Indigenous person	03
A person with a disability	04
None of the above	97
I prefer not to answer	99

[ASK IF Q35=03]

Q35B

Which one(s)?

White/European-descent	01
Black or Sub-Saharan African descendent	02
Asian / Indian sub-continent (India, Pakistan, Bangladesh, etc.)	03
East / South East Asian (China, Laos, Vietnam, Japan, Philippines, Indonesia, etc.)	04
MINA (Middle Eastern/North African)	05
2 or more	06
Some other race	07
I prefer not to specify	99

[ASK ALL]

Q30

How would you describe the community you live in?

Rural area of 5,000 people or less	01
Rural area of 5,000 to 10,000 people	02
Town or City of 10,000 to 100,000 people	03
Urban centre of 100,000 to 500,000 people	04

Urban centre of 500,000+ people	05
Don't know / No answer	98

[ASK ALL]

Q31

What is the highest level of education you have completed?

NOTE TO INTERVIEWERS: Read the list

Grade 8 or less	01
Some high school	02
High School diploma or equivalent	03
Registered Apprenticeship or other trades certificate or diploma	04
College, CEGEP or other non-university certificate or diploma	05
University certificate or diploma below bachelor's level	06
Bachelor's degree	07
Post graduate degree above bachelor's level	08
(DO NOT READ) I prefer not to answer	99

[ASK ALL]

Q32

What was your total household income for 2021?

Under \$20,000	01
\$20,000 to \$39,999	02
\$40,000 to \$59,999	03
\$60,000 to \$79,999	04
\$80,000 to \$99,999	05
\$100,000 to \$149,999	06
\$150,000 and over	07
Prefer not to say	99

[ASK ALL]

Q33

Which of the following best describes your employment status?

NOTE TO INTERVIEWERS: Read the list

Working full-time, that is, 35 or more hours per week?	01
Working part-time, that is, less than 35 hours per week?	02
Self-employed?	03
Unemployed, but looking for work?	04
A student attending school full-time?	05
Retired?	06
Not in the workforce? - Full-time homemaker	71
Not in the workforce? - Unemployed and not looking for work	72
Other – [DO NOT SPECIFY]	96
I prefer not to answer [DO NOT READ]	99

[ASK ALL]

Q34

And the last question, were you born in Canada?

Yes	01
No	02
(DO NOT READ) Don't know/Refusal	99

[ASK IF Q34=02]

Q36

How many years have you lived in Canada?

[Numeric box]

(DO NOT READ) Don't know/Refusal	99
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INT99

THANKS FOR YOUR TIME. LEGER RESEARCH THANKS YOU FOR YOUR PARTICIPATION

By completing the interview ("CO"), the interviewer attests: "I declare that this interview was conducted with the person mentioned, in conformity with the generated sample and that all the questions requiring a response were duly provided by the respondent."