

The Creative Use of Film and Video in Business:

A Resource Guide



National
Film Board
of Canada

Office
national du film
du Canada

Contents

Introduction	3
About Projection: What You Should Know	4
Using Documentary Films: Four Examples	
<i>Japan Inc: Lessons for North America?</i>	6
<i>Challenger: An Industrial Romance</i>	7
<i>Nahanni</i>	8
<i>Nails</i>	9
Using Animated Films: Three Examples	
<i>The Sand Castle</i>	10
<i>Duel-Duo</i>	11
<i>Zea</i>	12
Some Change of Pace and Break Films	13
A Word About Quality	14
Directory of National Film Board of Canada Productions Used in Business	15



Special thanks to:
Margaret Cooper
Florence Dann
Joseph Hannigan
Ned Herrmann
Christopher Talbot-Jones



Introduction

This is not just another business film guide. The film resources given here include a much broader and more exciting range of film choices than you may have ever encountered before in business. These films address the needs of business through the creativity and versatility of film rather than strictly through utility.

For many years, organizations depended exclusively upon instructional films of the "how-to" variety. Although there is still a need for this kind of audiovisual material, often a more innovative approach to the use of film is more productive, an approach that is attuned to both the viewing habits of a media-oriented society and advances in adult learning and training techniques.

The films we are showing you how to use are not didactic films that will tell your audience what to do.

Rather, combined with your presentation, they will actively involve your group in a thinking process that will enable them to more fully comprehend your ideas.

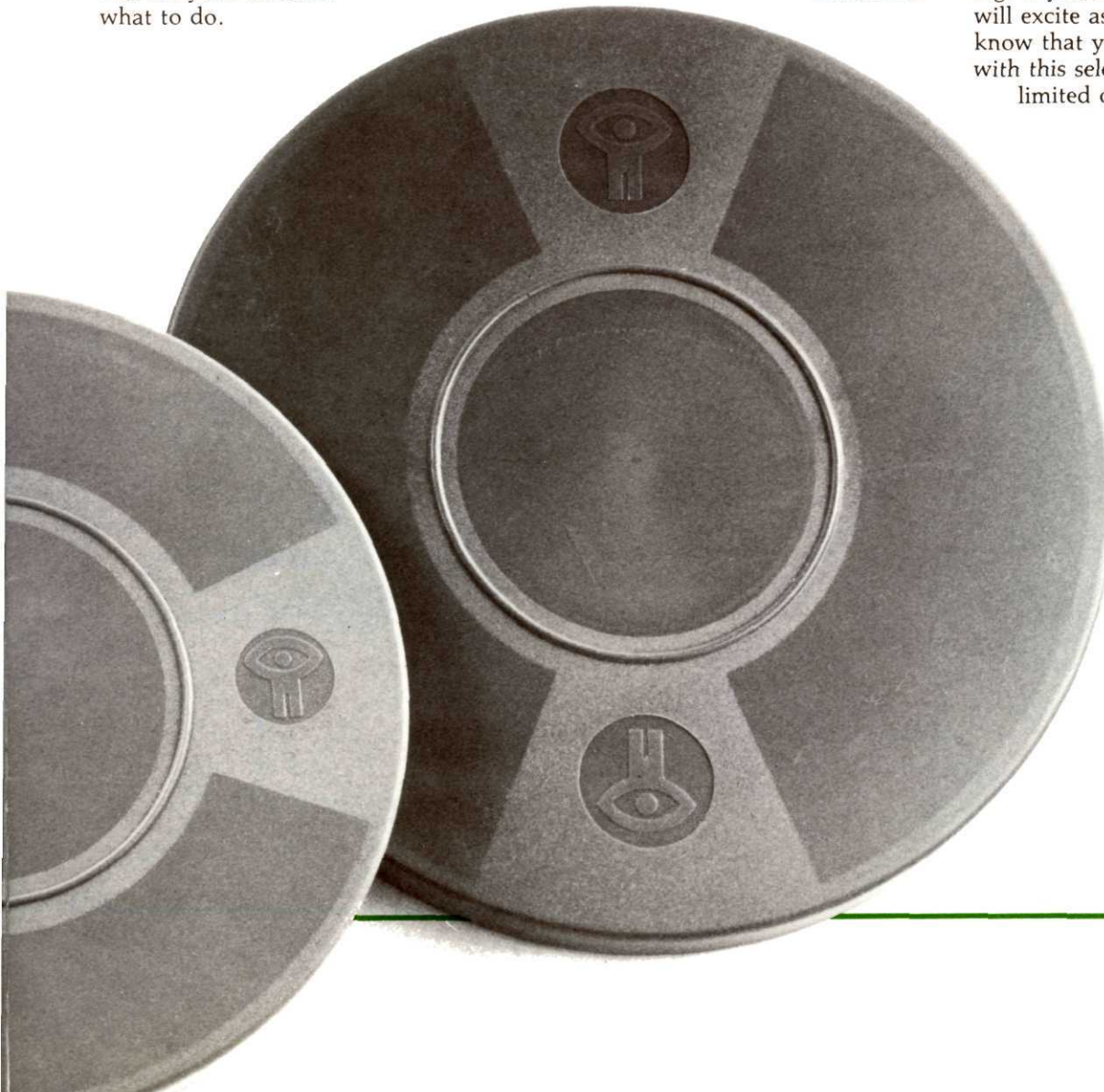
In addition to their ability to massage rather than deaden the thinking process, these films are extremely versatile. They can be used in a variety of ways in meetings, workshops and seminars. Below are a few examples of uses:

- Meeting openers: to set the theme
- Introductory pieces: to introduce a topic for discussion
- Closing pieces: to support a theme presented or to summarize the essence of a theme developed
- Catalysts: to trigger audience response for further discussion.

These films can often be used to present a subject from an eye opening new perspective
- Breaks: to change the pace or provide recreational breaks

As well as the seven films for which we have provided specific guides on the following pages, we have included a directory of National Film Board of Canada productions that have been used successfully and creatively by corporations such as I.B.M., Johnson & Johnson, General Electric, State Farm Insurance, Moore Business Forms, and many others.

Film users in these companies discovered that NFB productions were an energizing alternative to passive "talking head" films. They were looking for films not to replace their own presentations but to provide creative tools to stimulate more active thinking. If you are looking for films that will excite as well as inform, we know that you too will be pleased with this selection, the use of which is limited only by your imagination.



About Projection: What You Should Know

by Margaret Cooper, Media Consultant

The Projection Equipment

Effective film use and successful presentations depend upon good projection. Consequently, knowledge of the equipment available for a program is a must. When a trained projectionist is not available, the person responsible for the screening should be familiar with the projector and its operation. Working a 16 mm portable projector — the kind most often used in workshops, seminars and meetings — is a simple process, but briefing sessions and practice run-throughs are advisable. These trial runs are equally valuable for those who have not used a machine for some time or may be accustomed to a different model. A practice session also ensures that the equipment is in working order and avoids frustrating technical breakdowns.

Screens

For adequate light reflection and reproduction of a film image, we recommend using a screen. In cases where there is access to more than one type of screen, it helps to be aware of their special properties and individual differences. For long narrow rooms, a *beaded* screen is best because it reflects light well in a narrow angle; for wide viewing areas use a *matte* screen, which reflects light evenly, or a *lenticular* screen, which is moderately reflective and most adaptable. For semilight spaces, where an audience is seated directly before a screen, use a *superbright* screen, one coated with aluminum.

Screens Substitutes

If a screen is not available, it is possible to project adequately on a flat white surface without seams or wrinkles. A white wall or seamless white paper taped to a wall is a good screen substitute.

Setting up a Screening Space

Your environment is an important aspect of your screening and special arrangement is necessary. If possible, set up the screening space before a group assembles.

The Projector

The projector should be positioned level on a sturdy table, aimed squarely at the screen and high enough so that the image will not be obstructed by the viewers' heads.

The apparatus is usually best located behind a group or central "island." Because of the noise most projectors make while operating, no seats should be directly adjacent to the machine.

Seating

Arrange chairs so that every viewer has an adequate sightline. If a workshop has more than a single row of participants, stagger seats so that they are not directly behind each other. Meeting rooms with oval, rectangular or u-shaped seating arrangements are all satisfactory for film screenings.

Checking Equipment

An integral part of setting up is checking out the equipment. After installing the projector, the person responsible for its operation should make sure that the projector lamp bulb functions — readily available spares are recommended — and that the film gate is clean. A cotton swab and alcohol, compressed air in a can or even human breath can dislodge the dust and dirt that accumulate in this area. The lens should be checked for cleanliness, and wiped only with a soft lintless cloth or whisked gently with a camel hair brush.

Take-up Reels

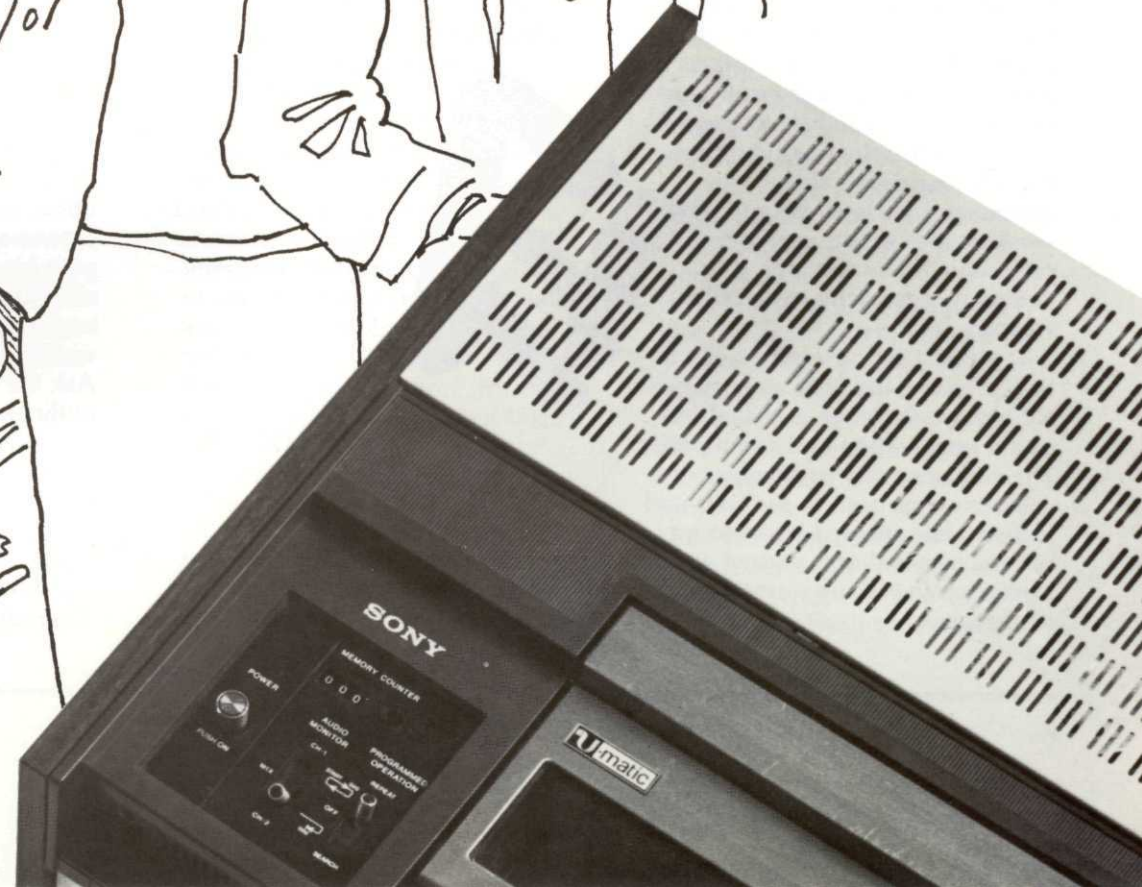
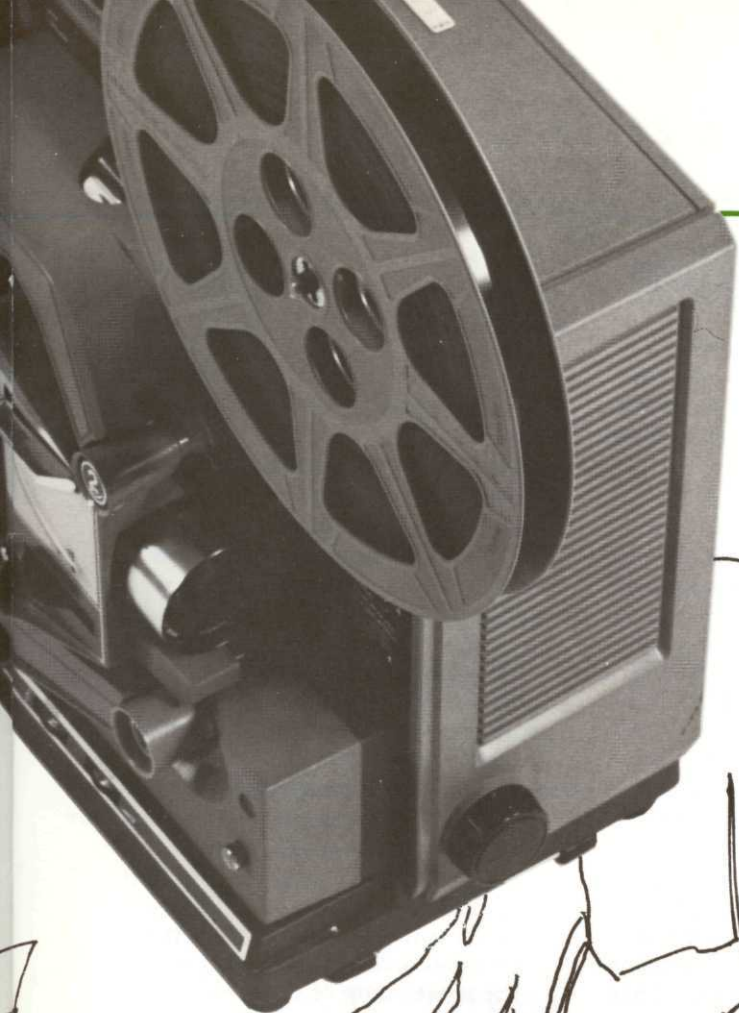
Often overlooked when preparation is rushed is the size of the take-up reels. They must be able to hold all the film wound on the feed reel. It is imperative therefore to use a take-up reel that is equal to or slightly larger than the feed reel. After making sure that the take-up reel is the right size, the operator can secure the reels, thread the film into the machine, load the projector, adjust the focus and sound to proper levels and be relaxed and ready for the screening.

Rewinding

Although the organization of an agenda or program schedule will not always allow for a complete setup in advance of the actual screening, it should never prohibit preliminary equipment checks. Nor should it call for the rewinding of a film as a post-screening activity, a distraction which prevents productive follow-up to the film.

Rewinding should always take place after a session. To permit seating rearrangements that are conducive to group discussion or the rest of a program, a projector can be disconnected and moved to an unobtrusive location. Disassembling it, like rewinding, is a clean-up chore best reserved for later.





Using Documentary Films: Four Examples

Japan Inc: Lessons for North America?

28 minutes

Organization, discipline and productivity in Japan are on a scale not known in any other nation. How this was achieved and how it is maintained is documented in this study of Japanese business and management philosophy rooted in a highly structured, well-ordered society.

The film examines how superior students are groomed from an early age to fill civil service jobs upon graduation, with the most promising advancing to top government and private industry positions in a series of carefully timed moves. Employees at a large automobile factory are trained and retrained as they move through the ranks in much the same way. There is no question of outsiders ever filling a top management post, and for both workers and companies, a job is a lifetime commitment. In addition to job security, companies provide extensive social services, often including housing, education for employees' children and health and retirement benefits.

Drawing frequently on Western examples for comparison, the film captures the dominant features of the Japanese business world, specifically, the small working group approach and the consensus method of decision-making. Seen too are the rituals that are integral parts of daily working life: group exercise, ceremonial induction into a company, socializing with fellow workers.

For a country where population pressure and land scarcity pose a constant challenge, survival has meant cooperation and compromise. The contemporary application of a collective approach to business and industry has enabled Japan to go beyond survival and assume world leadership in today's international marketplace.

Suggested Uses

- as a session starter and discussion catalyst for management seminars, productivity workshops, quality control programs
- in employee orientation programs for U.S. companies doing business in Japan

Presentation Objectives

- to foster understanding of the collective nature of Japanese business practice and philosophy
- to identify elements of Japanese practice that might usefully be adopted by North American businesses

Before the Screening

Encourage viewers to make comparisons during the screening. Ask group members to consider how and why they started working for a particular company, what keeps them working there and how they envision their future in the organization. They might also consider:

- how decisions are made in their company
- the input from individual workers or employees in the decision-making process
- the average company employee's priority at work
- how management tries to motivate company employees.

Call attention to the film's exploration of a business philosophy and worker/management relationship that is in striking contrast to that of their Western counterparts.

After the Screening

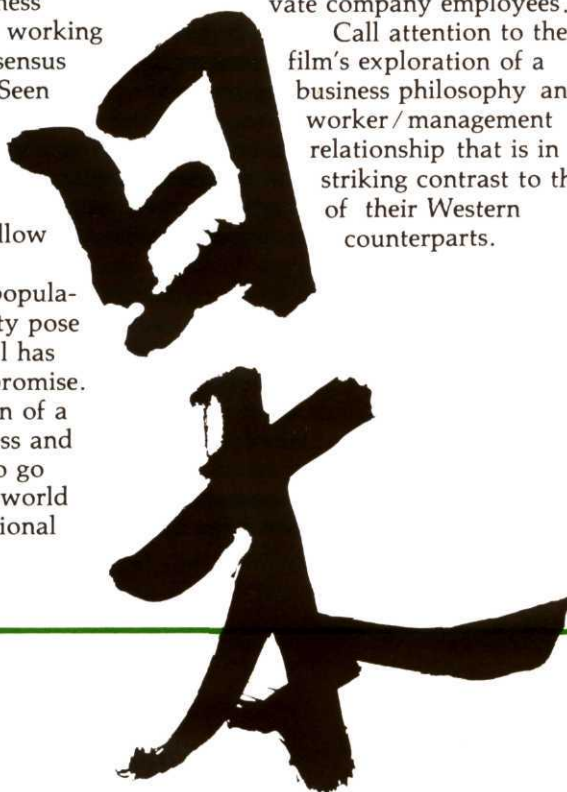
Open group discussion questions:

- How do you think Japanese employees view their positions within a company? Compare the North American employee's point of view.
- How does the Japanese method of decision-making differ from that in your company?
- What advantages do you see in the group decision?
- How is an individual protected by a group decision?
- How does group decision-making reinforce solidarity?
- Do you see consensus as an effective tool for U.S. business? How might it be applied in your company?
- How is the traditional family structure reflected in a Japanese company's organization?
- What is the role of the manager or supervisor? How does it affect the functioning of the group?
- How can an understanding of the collective approach help North American business people work more effectively with their Japanese counterparts?
- How might the ideals of North American individualism become compatible with Japanese collectivism?

Additional activities:

Divide the group into two or more smaller groups, assigning each a leader and a manager. One is to lead the decision-making process; the other is to act as arbitrator, in the Japanese style, taking care not to impose his/her point of view. Present each group with a pertinent situation requiring a decision (e.g., How can we improve our quality control?). Ask the groups to produce a written outline of the decisions reached.

As follow-up have the larger group discuss reactions to the decision-making process and the decisions reached. The advantages and disadvantages of consensus can be examined in terms of applications to group members' particular jobs.



Challenger: An Industrial Romance

28 minutes

This absorbing success story traces the development of an innovative corporate jet, the Challenger, undertaken as a multi-million dollar gamble by an aircraft company on the brink of bankruptcy. Highlights include the visionary but risky decision to build the plane, input by outside specialists from several fields and the bold marketing campaign that pre-sold the planes before they made it off the drawing board and into the air.

Inside views of company board rooms, sales meetings and assembly floors reveal the determination of those involved as well as the strong leadership and teamwork responsible for the success of this daring business venture. The film concludes with magnificent aerial views of the product of everyone's efforts, as the Challenger makes its first flight.

Suggested Uses

- for management, marketing, promotion and sales programs
- as an illustration of risk-taking, problem-solving, goal-setting, marketing strategies, leadership and teamwork
- as a session starter, discussion catalyst or inspiring conclusion

Presentation Objectives

- to stimulate thinking about the positive role of risk-taking in work situations
- to demonstrate the value of information gathering as an effective communication/marketing/sales technique
- to show the interdependence of strong leadership and teamwork for the success of innovative business ventures
- to explore the effective handling of problems that may arise between the promises of marketing and the realities of production



Before the Screening

Challenger: An Industrial Romance can be introduced by explaining that it is the story of a major industrial gamble that can be seen as a paradigm for all business endeavors. Viewers can be asked to watch the film while thinking about:

- the factors which motivated the risk-taking in this case
- the potential gains and losses associated with success and failure
- the strategies and resources that enabled the company to achieve its goals

When the film is used as a session starter, pre-screening discussion can focus on the characteristics of successful companies in business and industry. Discussion may be guided by questions leading directly to the film's central theme. These same questions can be reconsidered in group discussion following the screening:

- What are some characteristics of companies that have become leaders in their field in the last five years?
- What distinguishes the management style of the people heading these companies — or your own company?
- If you had to rank characteristics of success, what rank would you assign to the willingness to take risks?
- What are typical factors preventing people in business from taking risks? What are typical factors motivating them to take risks?
- When might it be worthwhile for an individual or a company to take on a project that might fail, causing severe financial problems?

Open group discussion can be based on the questions and topics introduced before the screening.

Additional activities relating the examples in *Challenger: An Industrial Romance* to participants' work experience through a sequence of questions about incentive, motivation, problem-solving, marketing strategies, innovation and risk-taking:

- Besides potential profit, what were some of the incentives for Canadair to go ahead with Challenger?
- Which of these incentives are most important in your company when a new project is being considered?
- How did personal motivation for people involved in the Challenger project influence its success?
- When might personal motivation harm a project or cause it to fail?
- What advantages do outside experts bring to problem-solving within a company?
- Keeping in mind the bold and aggressive style of advertising adopted for the Challenger project, how would you compare your company's approach toward competition in the market? What might happen if that approach were changed?
- Is there a way your company, like Canadair, might enlarge the pool of resources from which it draws new ideas?
- What procedures allow, or could allow, your organization to facilitate acceptance of new projects?
- How can your company best ensure flexibility in meeting the problems which might arise with projects involving some risk?

Using Documentary Films: Cont'd

Nahanni

18 minutes

Few men venture into the awesome wilderness through which the Nahanni River flows, but time and again Albert Faille, an aging prospector, sets out on a lone journey into strange, forbidding terrain that has lured many to their death. Faille's quest, which takes him through spectacular untamed sections of Canada's Northwest Territories, is a search for the gold promised in a note he found years before near bleaching skeletons. On seven earlier attempts he sought and failed to locate the gold. This eighth try finds Faille no less determined.

Setting out on the Nahanni on a 500-mile voyage that takes nearly a summer to complete, the rugged 74-year-old braves rollercoaster rapids, undergoes a grueling portage and constructs a new wooden boat only 40 miles from his final destination. Prevented from reaching his goal by the sludge and rocks that make the river perilous, Faille returns home before early winter sets in, resolved to return the following summer and begin his search anew.

Suggested Uses

- for training and development sessions emphasizing the role of individual commitment
- as an ice breaker / discussion starter

Presentation Objectives

- to draw pertinent analogies between the film's portrayal of goal-setting and problem-solving and the everyday challenges of the workplace
- to demonstrate the value of establishing goals, regardless of difficulty or previously experienced failure

Before the Screening

Nahanni is best introduced with some comments about Albert Faille, the 74-year-old prospector whose journey this film documents. Faille's personal odyssey and persistence offer an object lesson in goal-setting and problem-solving.

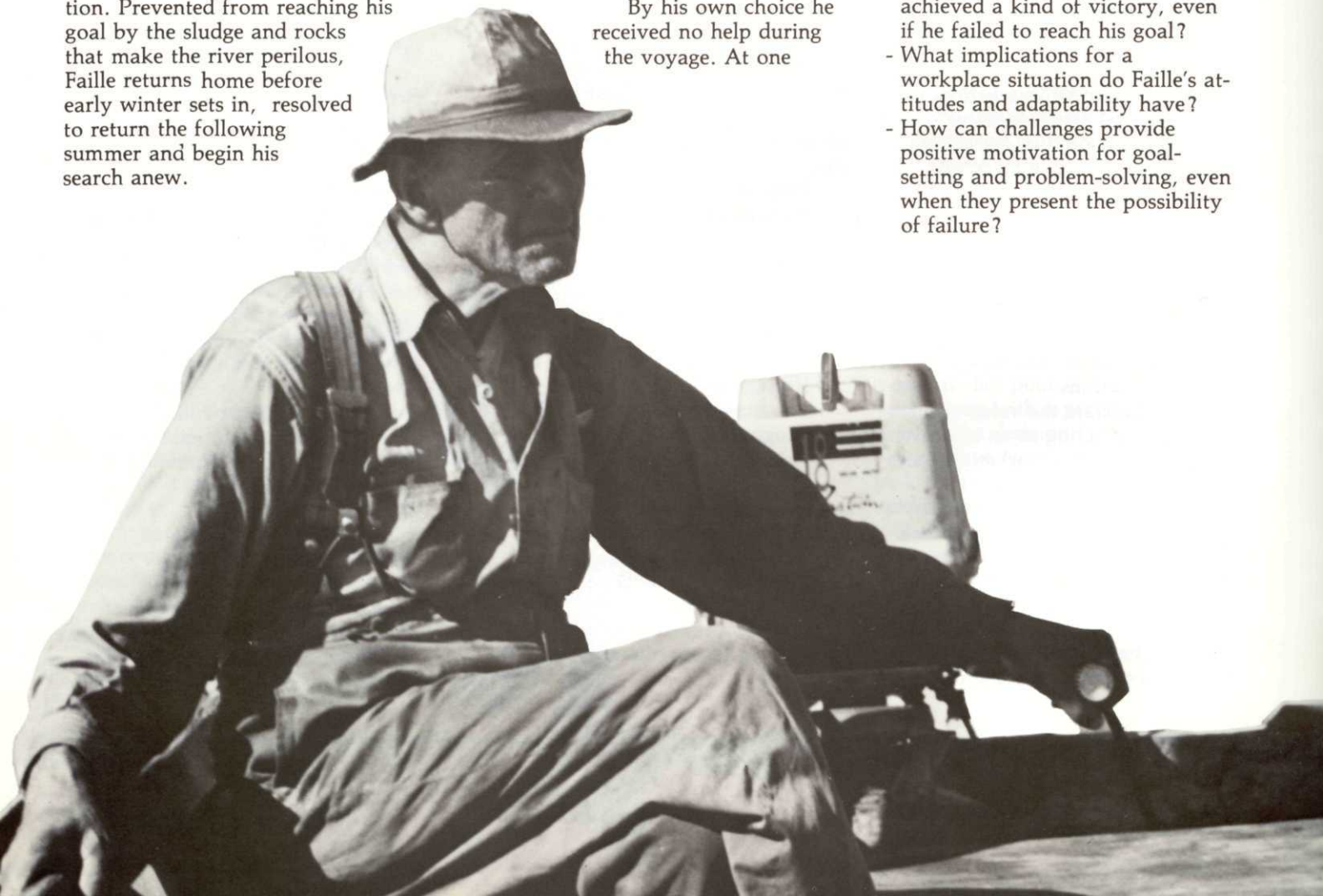
By his own choice he received no help during the voyage. At one

point when the expedition could go no further because of a blockage in the river, the film crew offered Faille the use of a helicopter to complete the journey to the area he wanted to search. He refused the offer. He wanted the film to be faithful to its original objective which was to show how he solved problems that confronted him alone in the wilderness. Faille met challenges and overcame obstacles with a resolution and spirit impressive for someone half his age.

After the Screening

Open group discussion questions:

- What attributes enabled Faille to undertake this eighth attempt to find the gold?
- What roles did planning and adaptation to circumstances play in his endeavor?
- What rewards or inherent value, if any, can you see in this new unsuccessful attempt?
- Why might it be said that Faille achieved a kind of victory, even if he failed to reach his goal?
- What implications for a workplace situation do Faille's attitudes and adaptability have?
- How can challenges provide positive motivation for goal-setting and problem-solving, even when they present the possibility of failure?



Nails

13 minutes

A film without narration or dialogue, *Nails* explores the process of nail-making and its evolution from the handicraft skill of the individual blacksmith to the mass production of a modern factory. The film's montage of moods and rhythms and its outstanding photography convey a sense of the evolution of industry. At the same time, *Nails* reflects the dramatic impact of automation upon our sense of accomplishment in the workplace.

In the opening sequence, an 18th century scene, a lone craftsman stands at his forge, shaping nails from single strands of square rod, white-hot from the coke flame. Suddenly, there is a shift to a huge 20th century plant, where assembly lines and powerful synchronized equipment transform burning steel into wire nails, all but eliminating the human factor in the production process. Another scene change takes nail-making back to the 19th century and an early mechanized mill. Run by water power and a few workers who turn out individually cut nails with dexterity and a quieter tempo than the awesome banks of present-day machines, scenes of this factory as well contrast with the pre-industrial opening sequence. As the film concludes, *Nails* returns to the industry's origins, with the blacksmith ending his day, an oxcart bringing the fuel for tomorrow's fire.

Suggested Uses

- for training and development sessions, management and human resources programs where technological change is a theme
- in orientation workshops about technological change and its impact upon employee attitudes and relationships to work
- as an agenda opener and discussion catalyst



Presentation Objectives

- to illustrate man's changing relationships to work brought about by increased mechanization
- to stimulate thinking about industrial development and its future course
- to generate discussion about the effects of computerized automation
- to examine the interdependence between employee motivation and adaptation to change
- to heighten appreciation of the distinctive features of individual craftsmanship and mass production

Before the Screening

Because of its brevity and the arresting treatment of its subject, the screening of *Nails* is best preceded by a minimum of commentary. Viewers can be advised that a unique look at an ordinary object most of us take for granted has significance for the present course of industrial development and for working relationships and attitudes. They might be encouraged to note comparable developments in their own fields as they witness the film's presentation of three stages of industrial progress.

After the Screening

Open group discussion questions:

- What are the major differences between the three modes of production shown in the film?
- How do these differences relate to the worker's human participation, and how is the relationship between a finished product and an individual involved with its production affected?
- How can mechanization and increased productivity free people from industrial drudgery while avoiding alienation between workers and products?
- With automation assuming many tasks traditionally performed by people in your company, how may you best develop available human resources?
- What attitudes of management and employees will best meet the challenge of automation and encourage adaptation to change?

As follow-up, have participants identify the impact of automation upon their own job functions and the adaptation required of them.



Using Animated Films: Three Examples



The Sand Castle

13 minutes

In this Academy Award winner, a leader of sand creatures appears after a wind storm and begins to mold figures out of sand. The leader produces a team of workers with distinctive shapes and abilities which equip them for jobs that need to be done. They are left to apply individual finishing touches to their own personalities.

Under the leader's direction, they set out energetically to construct a sand castle. One shapes while another smooths, one bores holes as another embellishes. Harmoniously, they complete their project and celebrate their accomplishment. Even though the wind returns and undoes their work, the experience and memory of what they created together remains to sustain them in their next endeavor.

Suggested Uses

- in management programs to develop themes of cooperation and leadership
- as a discussion catalyst on leadership, team-building and the diversity of human resources

Presentation Objectives

- to illustrate the relationship between teamwork and productivity

- to demonstrate the characteristics of an effective leader
- to stimulate thinking about how diversified human resources can be successfully integrated in an organization
- to underline the importance of matching capabilities with job functions
- to point out that the process of working together on a project can sometimes be more rewarding and useful than the project itself

Before the Screening

After commenting briefly on the ability of animation films to encourage expansive or open thinking as opposed to the closed thinking that is circumscribed by a live-action film's narrow setting, ask your group to consider the following questions while they are watching *The Sand Castle*.*

- What does the leader do to effect the results achieved?
- What insights into human behavior can be gained from the film?
- How does the animator convey individual differences among the followers?

* As used by Joseph F. Hannigan, Coordinator of Management Development, Moore Business Forms, Inc., Glenview, Illinois.

After the Screening

Discuss responses to the "Before Screening" questions. The following questions will expand the discussion further:

- What is the relationship between the leader and the creatures who build the castle?
- What accounts for the success of their construction and their enthusiasm for the project?
- What parallels can be drawn to your own workplace regarding the interdependence of leadership, teamwork and support systems?
- How would you characterize effective leadership?
- What are the attributes of an effective team?

As additional activity, have the group assign the following skills and tasks to leadership, teamwork, both or neither:

- comprehension and acceptance of goals
- counseling
- high productivity
- setting objectives
- organizing and administering
- understanding the value of interdependence
- development of standards and systems of control
- delegating responsibility
- communications
- manipulation

Duel-Duo

2 minutes

A clarinet and a trumpet meet. They clash, compete and finally harmonize. Using only the sounds of the instruments and their visual interaction, the film makes a wordless statement about the benefits of cooperation.

The lively performance gets under way with the clarinet enjoying only the sound of its own music. Before long, however, a talented trumpet, equally intent upon its own performance, becomes an unwelcome intruder. At first the two argue, then engage in a fierce contest of musical skill, each trying to outdo the other. When trumpet and clarinet take up the same melody, they discover the beauty of their duet, and their "you or me" conflict resolved in an upbeat "you and me" finale.

Suggested Uses

- for workshops and seminars in interpersonal relations and management programs on teambuilding

- as a session starter, a break film or a discussion catalyst on teamwork, cooperation or conflict

Presentation Objectives

- to stimulate thinking and discussion about the need to excel as an individual or member of a team
- to demonstrate that individual goals can be achieved in group situations through a balance between independence and interdependence
- to emphasize the advantages of cooperation and the sharing of competencies to achieve mutual goals

Before the Screening

Because *Duel-Duo* is extremely brief and self-explanatory, it is effectively presented with a minimum

of preliminary discussion.

To provide direction for viewers, a moderator or leader can introduce the film as a lighthearted but perceptive look at the

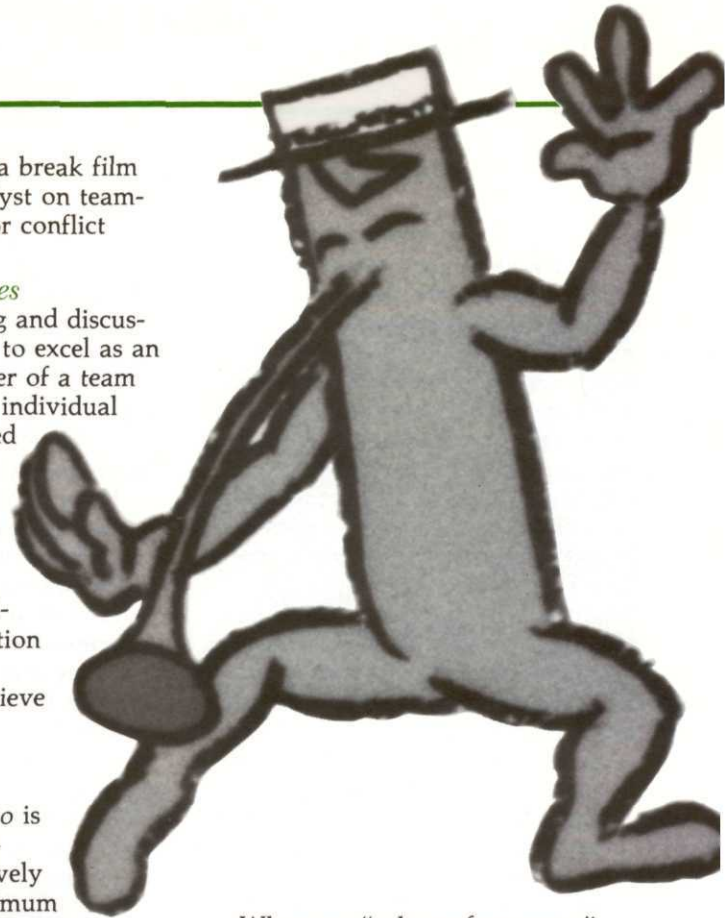
problem of individualism versus teamwork. It raises the question that has probably occurred to everyone at some time: if you can make beautiful music on your own, why work with anyone else?

After the Screening

A discussion leader can guide a group to consider their own experience in light of the *Duel-Duo* example.

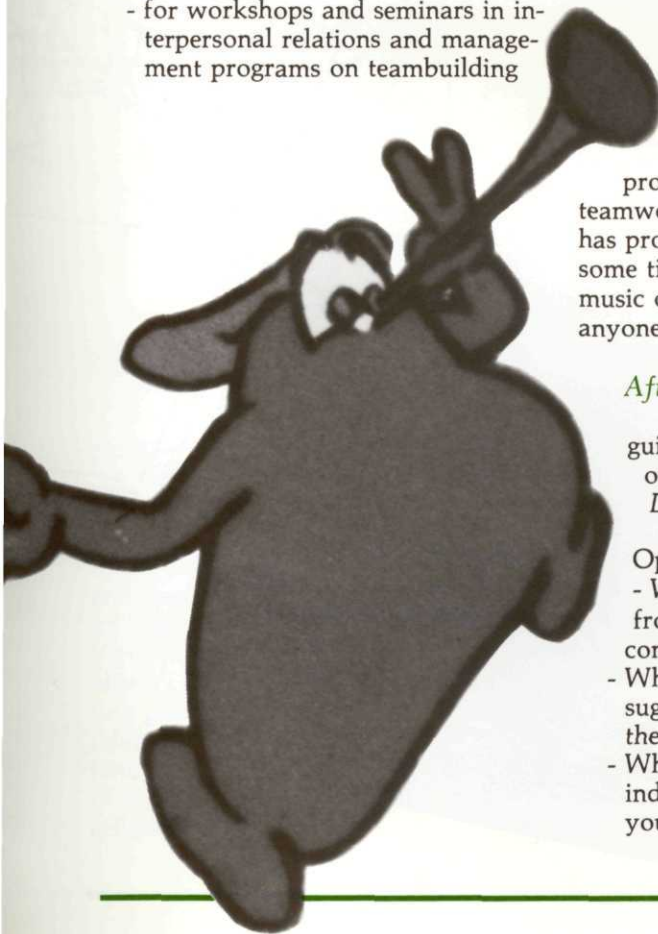
Open group discussion questions:

- What conclusions can be drawn from the music instruments' compromise?
- What does the harmonious finale suggest for solo performances in the future?
- What is the relationship between individualism and competition in your organization?



- When are "solo performances" healthy attributes and most desirable for company objectives?
- Under what circumstances is individualism detrimental to performance and goals?
- How does your company reconcile an individual's desire to excel with the cooperative teamwork necessary for success?
- What incentives do you presently provide to strike a good balance between independence and interdependence?
- How might your company better motivate individual employees to accept the sharing of personal and group goals?

As a follow-up, the moderator can present a hypothetical situation in which competition among talented employees has counterproductive results for a department's performance. Participants are asked to suggest practical procedures that constructively prevent intergroup conflict while encouraging individual incentive and cooperative teamwork.



Using Animated Films: Cont'd

Zea

5 minutes

By filming its subject from an unusual perspective, an innovative camera produces an engrossing puzzle. As the camera explores an intriguing surface, audiences speculate on what it is they are watching. While this provocative film is being screened, some scattered "A-HA"s are eventually heard as viewers begin to think they have discovered the answer. The final frame brings many "HA-HA"s and quite a few "Mmmm"s. Its beauty and its puzzle make it possible to use and enjoy this cinematic gem in many ways.

Suggested Uses

- in creativity workshops to make participants more aware of their thought processes and to provide an experience of the "A-HA" *
- to provide a catalyst for discussions on problem-solving or the need to look at things from new perspectives
- as a break film for workshops, seminars or meetings

Presentation Objectives

- to encourage recognition of the need for fresh approaches to familiar problems in the workplace
- to demonstrate what creativity can do for the commonplace
- to emphasize that first impressions often change in the light of accumulated evidence

Before the Screening

In creativity workshops Zea can be briefly introduced by asking participants to become aware of their thought processes as they try to determine what it is they are seeing in the film. In sessions related to other aspects of creativity, problem-solving and acquiring new perspectives, preliminary remarks can note that people often get into ruts and do not

bother thinking about more creative and better ways of approaching familiar tasks or problems.

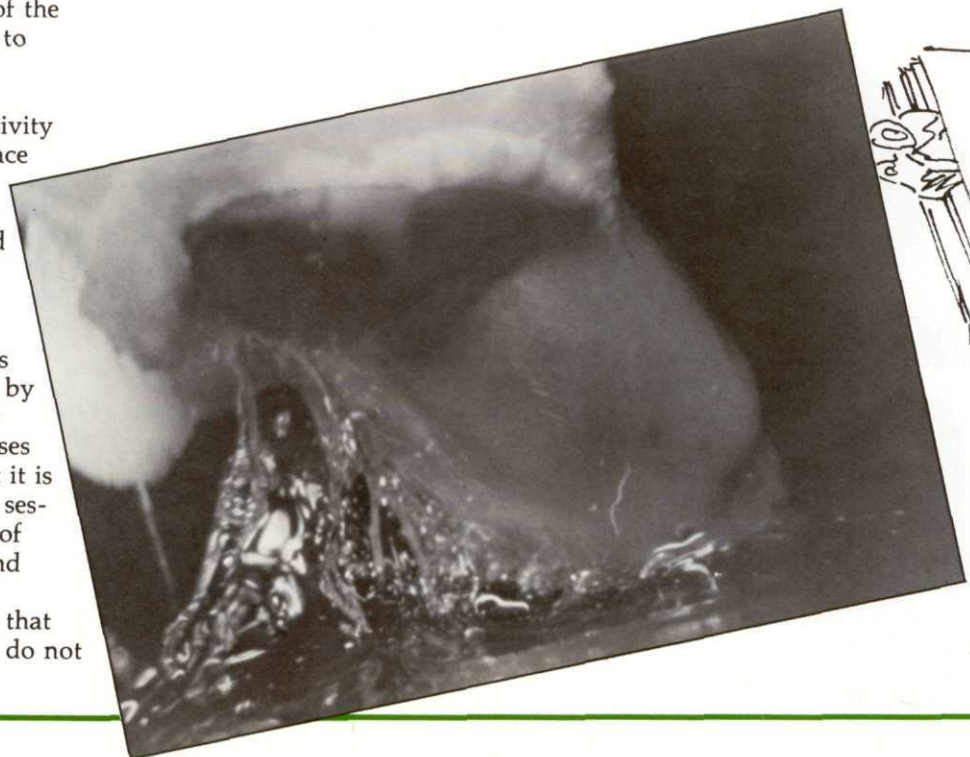
Tell your group you are going to show them an example of how a camera crew took the time to look at something differently and ask them to consider how successful the effort was.

After the Screening

Open group discussion questions:

- Have participants compare their first and subsequent impressions of Zea's identity.
- What caused these impressions to change rapidly as the film progressed?
- What conclusions can be drawn from the experience?
- What are the advantages of new approaches to familiar tasks and problems in the workplace?
- How can creativity be encouraged in your own company in those areas which might benefit most from innovative approaches to routines and problems?

* As used by Ned Herrmann, Applied Creative Services, Ltd., Lake Lure, North Carolina..



Change of Pace and Break Films

Everyone needs a break once in awhile, especially during a long meeting or workshop. A short, light recreational film changes the pace without being totally disruptive. Below is a collection of films that will help people clear their heads and return refreshed to the business at hand.



Zea

5 minutes

In the brief course of this mysterious and magical short, the camera explores an intriguing and evolving surface. Viewers are kept alert guessing the object's identity. An effective attention getter, *Zea* underlines themes related to creativity, perspective and innovation. The beauty and the puzzle of this cinematic gem provide excellent tension relievers.

Bighorn

10 minutes



This award-winning, live-action short provides an intimate close-up of Rocky Mountain bighorn sheep as they play a rugged version of king of the mountain. A haunting musical score and natural sounds accompany the seemingly choreographed movements of these majestic animals.

Carrousel

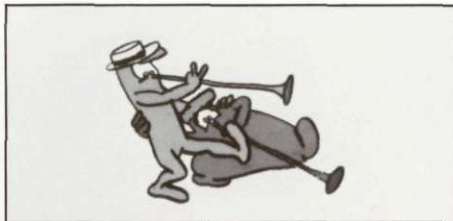
7 minutes



Disarm the people who are about to daydream by showing them someone else's dream. Merry-go-round horses come to life and charge across the horizon in this special-effects film that blurs the differences between reality and imagination.

Duel-Duo

2 minutes

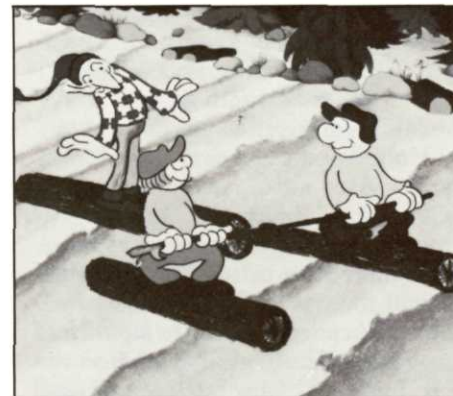


In two minutes a clarinet and trumpet meet, clash, compete, compromise and harmonize. This brief and wordless film underlines the theme of the need for cooperation and teamwork on any project while providing a short, upbeat change of pace.

Log Driver's Waltz

3 minutes

Part archival footage, part animation, part folklore, this lighthearted vignette builds a genial tale around the log



driver's bygone and precarious art. A cheerful break film that ends sessions on a pleasant note.

The Ride

7 minutes

An exaggerated, slap-stick example of what happens when a chauffeur allows himself to be distracted from his job. It provides a humorous opening



to suggest that to avoid disaster we must concentrate on our work and that now is the time to begin.

Sky

10 minutes

The camera catches and condenses the outstanding spectacle of a day by recording the sky's ever changing mood. It accomplishes the same objective as a walk outside in the fresh air: participants are refreshed at the end of it. Relaxes the group, while allowing you to retain control.

A Word About Quality

To be assured of the quality of the productions described in this guide you should know a few facts about the National Film Board of Canada. During its forty-three years of existence the NFB has won over 2,000 international awards, received 42 Oscar nominations and won six Oscars. On its fortieth anniversary the NFB was given a special tribute by Hollywood's Academy of Motion Picture Arts and Sciences for excellence in filmmaking.

All of the films listed in this guide have won prizes and accolades around the world. *The Sand Castle* won an Academy Award; *Japan Inc.: Lessons for North America?* won the U.S. Industrial Film Festival's Silver Screen Award; *Challenger: An Industrial Romance* won the Information Film Producers of America's gold CINDY and Best of Show awards. *Nails* was an Oscar nominee and a winner of the U.S. Industrial Film Festival. *Zea* is on its way to breaking a record in winning film festival awards.

We have not included all of each film's awards because of the limitations of space, but if you would like more specific information we will be glad to provide it. You can be confident that you are using a production of outstanding quality when you use a National Film Board of Canada title in your presentation.



Directory of National Film Board of Canada Productions Used in Business

Problem-Solving and Risk-Taking

Challenger: An Industrial Romance
Duel-Duo
In the Land Where the Sun Sets
Japan Inc:
 Lessons for North America?
Nahanni
Railrodder, The
Sand Castle, The
Steady as She Goes
Ten — The Magic Number
This Is an Emergency!
Zea

Conflict

Duel-Duo
In the Land Where the Sun Sets

Change

Energy Carol, The
 In the Land Where the Sun Sets
 Nails
 Ten — The Magic
 Number
 This Is an
 Emergency!

Motivation/Productivity

Challenger: An Industrial Romance
Japan Inc:
 Lessons for North America?
Nahanni
Nails
Sand Castle, The
Spinnolio
Ten — The Magic Number

Interpersonal Relations

Duel-Duo
Japan Inc:
 Lessons for North America?
Spinnolio

Communication

Challenger: An Industrial Romance
Japan Inc:
 Lessons for North America?
Spinnolio

Perspectives

Special Delivery
Spinnolio
Steady as She Goes
Ten — The Magic Number
Zea

Team Building

Challenger: An Industrial Romance
Duel-Duo
Japan Inc:
 Lessons for North America?
Sand Castle, The

Creativity

Steady as She Goes
Zea

Inside Looks

Challenger: An Industrial Romance
Henry Ford's America
Japan Inc:
 Lessons for North America?
This Is an Emergency!

Outplacement

After the Axe

Energy Conservation

Energy Carol, The
This Is an Emergency!
Tomorrow's Energy Today

Health and Safety

Arthritis: A Dialogue with Pain
Ashes of Doom
Help Is...
Hot Stuff
Just for Me
Time for Caring
Unplanned, The
Walk Awhile... In My Shoes
Winter Driving: Keep Your Cool
Winter Survival

Non-Verbal

Ashes of Doom
Bighorn
Carrousel
Duel-Duo
In the Land Where the Sun Sets
Railrodder, The
Ride, The
Sand Castle, The
Sky
Zea

Change of Pace/Break Films

Bighorn
Carrousel
Duel-Duo
Log Driver's Waltz
Ride, The
Sky
Zea

For purchase, loan and preview information, please contact your nearest National Film Board Office. See back cover for addresses.

NOTE: ALL TITLES MAY BE PURCHASED ON ANY VIDEOCASSETTE FORMAT.

National Film Board Offices in Canada

Head Office

Ottawa, Ontario

Operational Headquarters

Montreal, Quebec
Telephone: (514) 333-3333

Mailing Address

P.O. Box 6100
Montreal, Quebec H3C 3H5

Street and Shipping Address

3155 Côte de Liesse Road
Saint-Laurent, Quebec H4N 2N4

Cable Address

Cannatfilm, Montreal, Canada

Atlantic Region

Regional Office

1572 Barrington Street
Halifax, Nova Scotia B3J 1Z6
Office: (902) 426-6000
Film Library: (902) 426-6001

District Offices

Sydney Shopping Mall
Prince Street
Sydney, Nova Scotia B1P 5K8
Telephone: (902) 562-1171

Terminal Plaza Building
1222 Main Street
Moncton, New Brunswick E1C 1H6
Telephone: (506) 388-6101

7 Market Square
Saint John, New Brunswick E2L 1E7
Telephone: (506) 648-4996

202 Richmond Street
Charlottetown, P.E.I. C1A 1J2
Telephone: (902) 892-6612

Building 255
Pleasantville
St. John's, Newfoundland A1A 1N3
Telephone: (709) 772-5005

4 Herald Avenue
Corner Brook, Newfoundland A2H 4B
Telephone: (709) 634-4295

Quebec Region

Regional Office

550 Sherbrooke Street West
Montreal, Quebec H3A 1B9
Office: (514) 283-4823
Film Library: (514) 283-4674

District Offices

72 Cartier Street West
Chicoutimi, Quebec G7J 1G2
Telephone: (418) 543-0711

2 Place Quebec
Boulevard St. Cyrille East
Quebec, Quebec G1R 2B5
Office: (418) 694-3176
Film Library: (418) 694-3852

124 Vimy Street
Rimouski, Quebec G5L 3J6
Office: (418) 722-3088
Film Library: (418) 722-3086

315 King Street West, Ste. 3
Sherbrooke, Quebec J1H 1R2
Office: (819) 565-4915
Film Library: (819) 565-4931

Room 502, Pollack Building
140 St. Antoine Street
Trois-Rivières, Quebec G9A 5N6
Office: (819) 375-5714
Film Library: (819) 375-5811

42 Mgr. Rhéaume East
Rouyn, Quebec
J9X 3J5
Telephone: (819) 762-6051

Ontario Region

Regional Office

Mackenzie Building
1 Lombard Street
Toronto, Ontario M5C 1J6
Office: (416) 369-4094
Film Library: (416) 369-4093

District Offices

First Place Hamilton
10 West Avenue South
Hamilton, Ontario L8N 3Y8
Telephone: (416) 523-2347

New Federal Building
Clarence Street
Kingston, Ontario K7L 1X0
Office: (613) 547-2470
Film Library: (613) 547-2471

Suite 207
659 King Street East
Kitchener, Ontario N2G 2M4
Office: (519) 743-2771
Film Library: (519) 743-4661

366 Oxford Street East
London, Ontario N6A 1V7
Telephone: (519) 679-4120

195 First Avenue West
North Bay, Ontario P1B 3B8
Telephone: (705) 472-4740

910 Victoria Avenue
Thunder Bay, Ontario
P7C 1B4
Telephone: (807) 623-5224

National Capital

150 Kent Street, Suite 642
Ottawa, Ontario K1A 0M9
Office: (613) 996-4863
Film Library: (613) 996-4861

Prairie Region

Regional Office

245 Main Street
Winnipeg, Manitoba R3C 1A7
Office: (204) 949-4129
Film Library: (204) 949-4131

District Offices

222 1st Street S.E.
P.O. Box 2959, Station M
Calgary, Alberta T2P 3C3
Office: (403) 231-5338
Film Library: (403) 231-5414

Centennial Building
10031 - 103rd Avenue
Edmonton, Alberta T5J 0G9
Office: (403) 420-3012
Film Library: (403) 420-3010

Suite 111
2001 Cornwall St.
Regina, Saskatchewan S4P 2K6
Office: (306) 359-5014
Film Library: (306) 359-5012

424 - 21st Street East
Saskatoon, Saskatchewan
S7K 0C2
Office: (306) 665-4246
Film Library: (306) 665-4245

Pacific Region

Regional Office

1161 West Georgia Street
Vancouver, B.C. V6E 3G4
Office: (604) 666-1718
Film Library: (604) 666-1716

District Offices

545 Quebec Street
Prince George, B.C. V2L 1W6
Telephone: (604) 564-5657

811 Wharf Street
Victoria, B.C. V8W 1T2
Telephone: (604) 388-3868